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THE
CECILIAN SERIES
OF
STUDY AND SONG

JOHN W. TUFTS

BOOK II
FOR
SOPRANO
AND
ALTO

SILVER-BURDETT & COMPANY
PUBLISHERS

T 5018, 93.840

II pt 1

Harvard College Library

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GINN AND COMPANY
DECEMBER 26, 1923**



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THE
ECILIAN SERIES
OF
STUDY AND SONG.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS.

BOOK II.—FOR SOPRANO AND ALTO VOICES.

PART I.

PREPARATORY STUDIES.



SILVER, BURDETT & COMPANY, PUBLISHERS.

NEW YORK.

BOSTON, U.S.A.

CHICAGO.

1893.

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II pt 1

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THE
CECILIAN SERIES OF STUDY AND SONG.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS.

Book I.—For One Voice.

Book II.—For Soprano and Alto Voices.

Book III.—For Unchanged Voices. With Added Notes for
Basses and Tenors.

Book IV.—For Mixed Voices.

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TYPOGRAPHY BY
J. FRANK GILES, BOSTON. U.S.A.

Northwood Press:
Berwick & Smith, Boston, U.S.A.

PREFACE.

THE second book of The Cecilian Series of Study and Song will come into use most naturally in the earlier years of the Intermediate and Grammar Schools.

In the first book the impressions made upon the minds of the singers were those arising from successive tones, easily fixed in the memory and requiring no especial musical capacity for their comprehension. Although the most suggestive, these single melodies gave little harmonic coloring to the tones.

In this, the next stage of the work, music for two parts or voices is provided, and there will be felt all the contrasts of concord and discord, of brightness and somberness. These are best perceived in music unaccompanied by words. The musical impressions must be established first, and then the words can be added. Contrary to the usual idea, music does not need to be interpreted in words, and the latter are generally impediments in musical expression.

The musical interest is increased when secondary parts or voices are added; for then will come the adjustment of tones in the great variety of the combinations.

It is suggested that the order of study laid down in the first of the series be followed here also, but that, in taking up the work, the practice of the lowest part come first. As a rule, the singers should be familiar with both parts. Should the lower part be too low for the Sopranos, a higher pitch may be taken for study. When the upper part is to be sung by the Altos, the pitch can be lowered temporarily, the correct pitch being given when the two parts are taken together.

All teachers and singers will appreciate the benefit arising from good melodies in the subordinate (generally lower) parts. A pleasing melody is sometimes accompanied by one or more parts which afford no pleasure to the less prominent singers. The Alto, Tenor, and Bass parts, when used simply to represent chord harmonies, become monotonous and distasteful. It has been the intention of the author of the Cecilian Series to give these secondary parts a prominence of which they have been too often deprived. Each melody, while in itself simple, contributes to a varied harmony that is interesting and musical. Let it be understood that although accompaniments are given with most of the songs, the vocal parts can be sung independently with pleasure and profit to the students.

Be sure to vocalize every melody, using a single vowel, either *ā*, *ō* or *ē*, and then bring the parts into conjunction, carefully considering the musical effect and the value of the combined tones. A combination of syllables impairs the purity of tone, and the confused sounds resulting therefrom prevent a proper consideration of the harmonies. After the melodies have been sung separately and together, no serious difficulties will be found in the added words.

The quality of the singing tone should always be the guide in the estimate of work done by the pupils, and the *tuneful and expressive rendering of the music* should constitute good work. The author would again remind teachers and singers that all true music is tuneful, and that only tolerable tune should never be tolerated. It is a question if merely tolerable tune is not more dangerous than decided and obvious discords.

Avoid any loud or harsh singing at all times. Such sounds are not musical and should never be allowed.

An index of the exercises will be found, from which one may be selected covering any particular difficulty either in measure or chromatic tones. This will materially help the teacher in his work.

It has been the aim of the author to prepare selections from the best sources, and he offers the book as a further contribution to the study of music, with the hope that the musical language may be better understood and more highly valued.

In teaching time, the use of time names is recommended. An excellent arrangement of them will be found in "Outline of Study," to accompany the Readers and Charts, of the NORMAL MUSIC COURSE. Published by SILVER, BURDETT AND COMPANY.

Index to Exercises.

EXERCISES FOR TWO VOICES.

- C** SCALE.
TIME — UNDIVIDED PULSATION.
2 Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 166.
2 " 11, 12, 13, 165.
3 " 14, 15, 16, 17, 18, 167-#4.
3 " 19, 20, 21.
4 " 22, 23, 24, 25, 168-b7.
- G** TIME — DIVIDED (HALF) PULSATION.
SCALE.
2 Nos. 26, 27, 28, 29, 30, 31, 32, 33, 169.
2 " 34, 35.
3 " 36, 37, 38.
3 " 39, 40, 41, 170-#5.
4 " 42, 43, 44, 45, 171-#5.
6 No. 172-#4.
- D** SCALE.
2 Nos. 46, 47, 48, 49, 50, 51, 52, 173-b7, #4.
2 " 53, 54.
3 " 55, 56, 57, 58, 174.
3 " 59, 60.
4 " 61, 62, 63, 175-#4.
4 No. 176.
TIME — DIVIDED (VARIOUS FRACTIONAL) PULSATIONS.
- F** SCALE.
2 Nos. 64, 65, 66, 67, 68, 69.
2 " 70, 71, 177-#4.
3 " 72, 73.
3 " 74, 75, 178-#5.
4 " 76, 77, 78, 179-#5.
6 " 79, 80.
6 No. 180.
- C** SCALE, WITH #4, b7, AND #5.
2 Nos. 81-#4, 82-#4, 83-b7, 84-b7, 85-#5.
- G** SCALE, WITH #4, b7, AND #5.
2 Nos. 86-#4, 88-b7.
4 No. 87-#4.
2 " 90-#5.
3 " 89-b7.
- D** SCALE WITH #4, b7, AND #5.
2 Nos. 91-#4, 93-b7.
2 No. 92-#4.
3 " 94-b7.
4 " 95-#5.
- F** SCALE WITH #4, b7, AND #5.
2 No. 96-#4.
2 " 97-#4.
3 " 98-b7.
3 " 99-b7.
6 " 100-#5.
TIME — THE TRIPLET.
Bb SCALE, WITH #4, b7, AND #5.
2 Nos. 101, 102-#4, 103-#5, 104, 181.
2 No. 105-b7.
3 Nos. 106, 107.
3 " 108-#4, 109-#4, 110-b7.
4 " 111, 112, 113-#5, 182, 183.
6 " 114, 115, 184.
- A** SCALE, WITH #4, b7, AND #5.
2 Nos. 116-#4, 117, 118-#5, 119-b7.
2 " 120, 185.
3 " 121, 187-b7.
3 " 122-#4, 123, 124, 188-#5.
4 " 125, 126-#4, 127, 186.
- Eb** SCALE, WITH #4, b7, AND #5.
2 Nos. 128-#4, b7, 129, 130, 190.
2 No. 131-#4.
3 Nos. 132, 133.
3 " 134-b7, #4, 135-#5.
4 " 136, 137, 189, 191-#5.
6 " 138, 139, 140, 192-b7.
- E** SCALE, WITH #4, b7, AND #5.
2 Nos. 141, 142-#5, 143, 193-#4, b7.
2 No. 144-#5.
3 Nos. 145-#5, 146.
3 " 147, 148, 149-#4.
4 " 150, 151-#5, 195, 196-#5.
6 " 152, 153-#5.
6 No. 194-b7.
- Ab** SCALE, WITH #4, b7, AND #5.
2 Nos. 154-b7, 155, 156, 197.
2 No. 157-b7, #4.
3 Nos. 158, 159, 198.
3 No. 160-b7, #4.
4 Nos. 161-#4, 162, 199-#5.
6 No. 163-#5, #4.
6 " 164, 200.

"Remember that a good composition is worthy of good practice."

"Art has no special fatherland; irrespective of the climate in which it has been produced, all that is beautiful ought to be loved and cherished."—*C. M. von Weber*.

"It may be said that the musical art is like one universal language, which all the great composers spoke, each in his own dialect; and it is this particular dialect that lends a certain charm and a quaint interest to their individual utterances."

THE

Cecilian Series of Study and Song

BOOK II.

PART I.

PREPARATORY STUDIES.

THE MAJOR SCALE FROM C,

1 2 3 4 5 6 7 8 1 2 3
C D E F G A B C D E
C B A G

EXERCISES IN TIME.

Each measure may be taken as an exercise, except when tied, in which case practice them in combination.

1

Exercise 1 consists of two staves in 2/4 time. The melody in the upper staff is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line in the lower staff is: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

2

Exercise 2 consists of two staves in 2/4 time. The melody in the upper staff is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line in the lower staff is: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

3

Exercise 3 consists of two staves in 2/4 time. The melody in the upper staff is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line in the lower staff is: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

4

Exercise 4 consists of two staves in 2/4 time. The melody in the upper staff is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line in the lower staff is: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The word "lä" is written below the bass line at the end of measure 4.

5

Exercise 5 consists of two staves in 2/4 time. The melody in the upper staff is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line in the lower staff is: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The word "lä" is written below the bass line at the end of measure 4.

6

Exercise 6 consists of two staves in 2/4 time. The melody in the upper staff is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line in the lower staff is: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The word "lä" is written below the bass line at the end of measure 4.

7



8



9



10



11



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13



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15



16



17



18



19



20



21



22



23



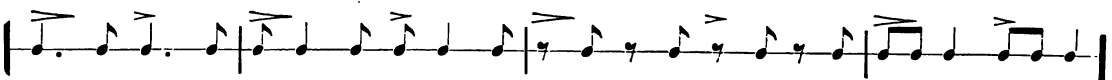
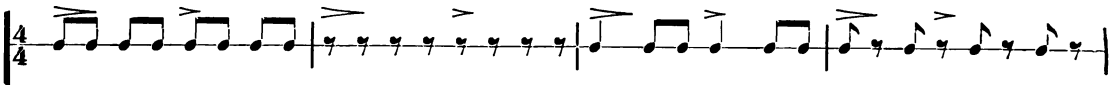
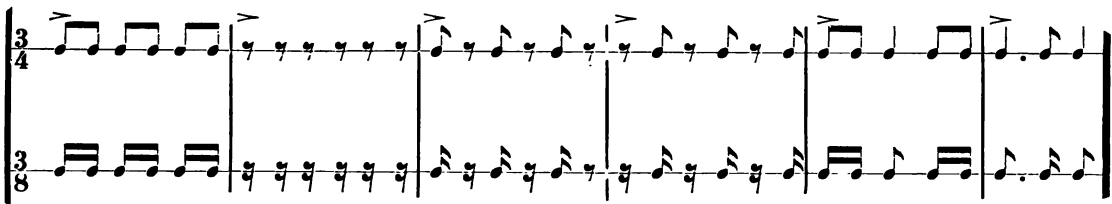
24





EXERCISES IN TIME.

THE DIVIDED (HALF) PULSATION.





THE MAJOR SCALE FROM G.



29



30



31



32



33



34



35

Exercise 35 in 2/2 time, key of D major. The exercise consists of two staves. The upper staff contains a sequence of eighth and quarter notes with accents, while the lower staff contains a sequence of half notes and whole notes.

36

Exercise 36 in 3/4 time, key of D major. The exercise consists of two staves. The upper staff contains a sequence of eighth and quarter notes with rests marked with an 'x', while the lower staff contains a sequence of eighth and quarter notes with rests marked with an 'x'.

37

Exercise 37 in 3/4 time, key of D major. The exercise consists of two staves. The upper staff contains a sequence of eighth and quarter notes with rests marked with an 'x', while the lower staff contains a sequence of eighth and quarter notes with rests marked with an 'x'.

38

Exercise 38 in 3/4 time, key of D major. The exercise consists of two staves. The upper staff contains a sequence of eighth and quarter notes with rests marked with an 'x', while the lower staff contains a sequence of eighth and quarter notes with rests marked with an 'x'.

39

Exercise 39 in 3/8 time, key of D major. The exercise consists of two staves. The upper staff contains a sequence of eighth and quarter notes with rests marked with an 'x', while the lower staff contains a sequence of eighth and quarter notes with rests marked with an 'x'.

40

Exercise 40 in 3/8 time, key of D major. The exercise consists of two staves. The upper staff contains a sequence of eighth and quarter notes with rests marked with an 'x', while the lower staff contains a sequence of eighth and quarter notes with rests marked with an 'x'.

THE MAJOR SCALE FROM D.



1 2 3 4 5 6 7 8 1 2 3
 8 7 6
 E F# G A B C# D E F#
 D C# B



1 2 3 4 5 6 7 8
 8 7 6 5 4



49



50



51



52



53



54



55



56



57



58



59



60



61

62

63

EXERCISES IN DIVIDED (VARIOUS FRACTIONAL) PULSATIONS.

THE MAJOR SCALE FROM F.

1 2 3 4 5 6 7 8
 8 7 6 5
 F G A B \flat C D E F
 E D C

1 2 3 4 5
 8 7 6 5 4 3

64

65

lä lä lä

lä lä lä

66

67



68



69



70



71



72



73



74



75



76



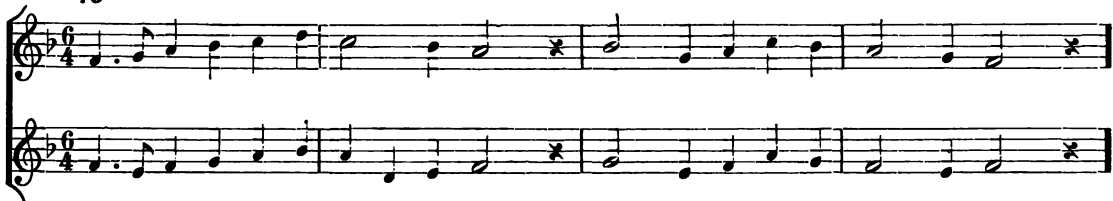
77



78



79

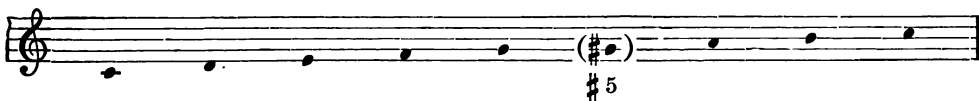


80



THE CHROMATIC TONES. #4, ♭7, AND #5.

In the Key of C.



81

IN UNISON.



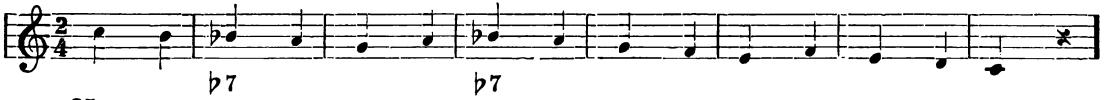
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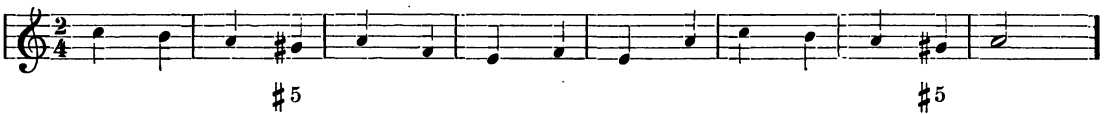
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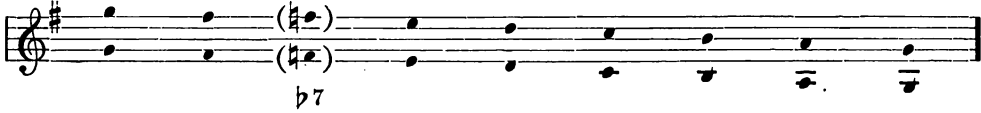
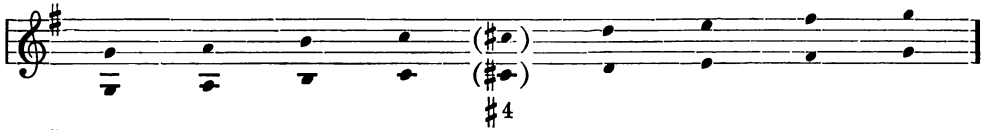
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85



IN THE KEY OF G. #4, b7, AND #5.



86



87



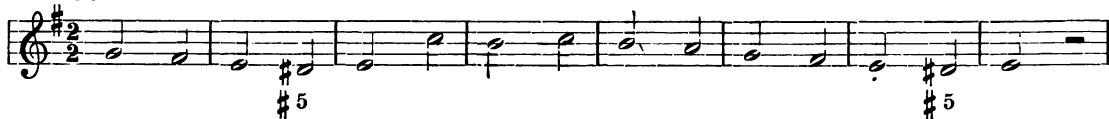
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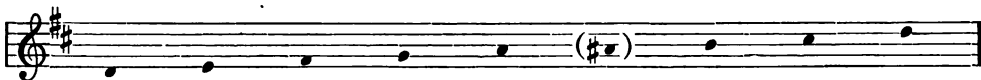
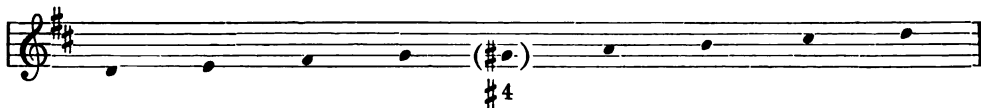
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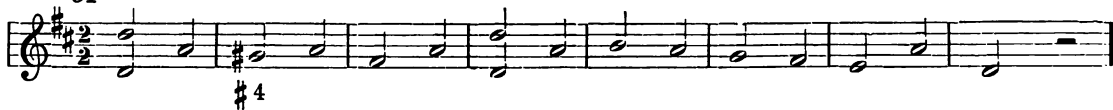
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IN THE KEY OF D. #4, b7, AND #5.



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92



93



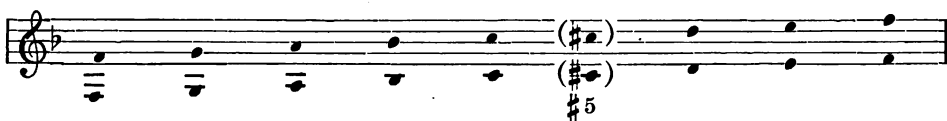
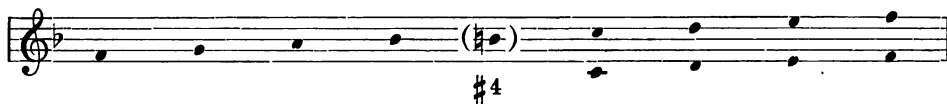
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IN THE KEY OF F. #4, ♭7 AND #5.



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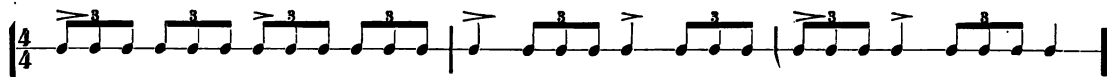
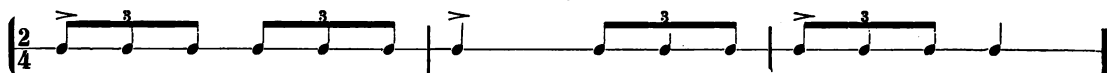


100



EXERCISES IN TIME.

THE TRIPLET.



IN THE KEY OF B♭. #4, ♭7 AND #5.



101



102



103



104



105



106



107



108



109



110



111



112



113



114



115



IN THE KEY OF A. $\sharp 4$, $\flat 7$, AND $\sharp 5$.

120



121



122



123



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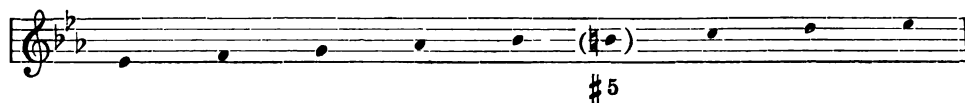
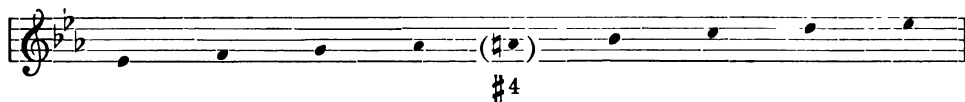
126



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IN THE KEY OF E♭. #4, ♭7, AND #5.



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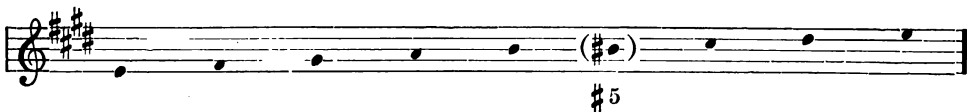
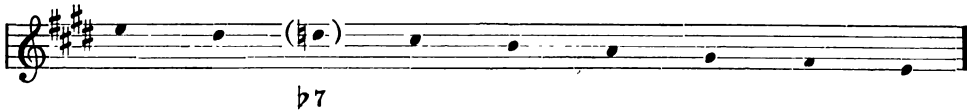
139



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IN THE KEY OF E. #4, b7 AND #5.



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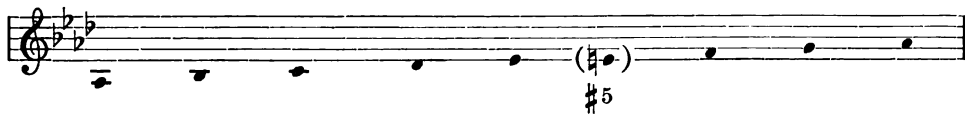
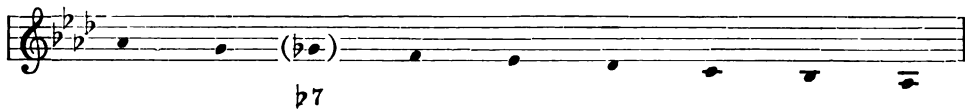
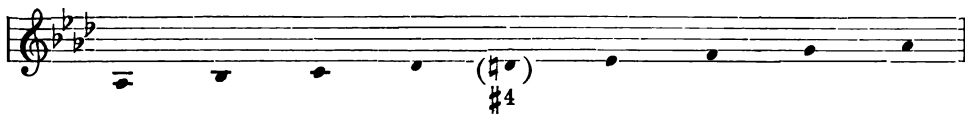
152



153



IN THE KEY OF A♭. ♯4, ♭7, AND ♯5.



154



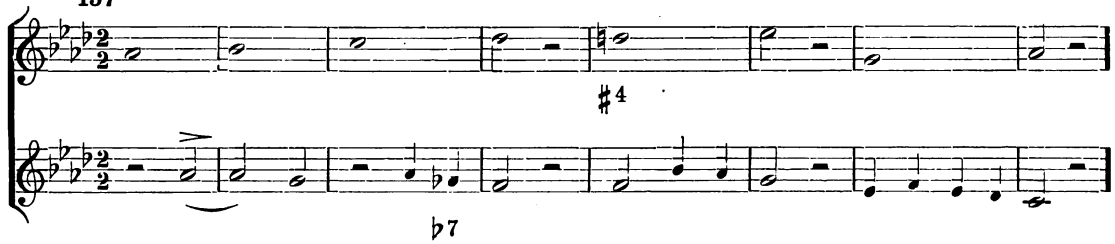
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156



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164



Recapitulation.

165



166



167



168



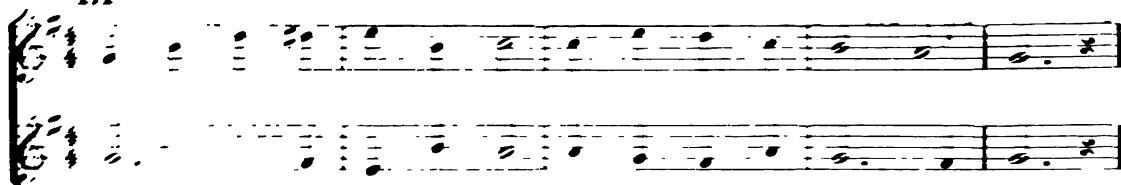
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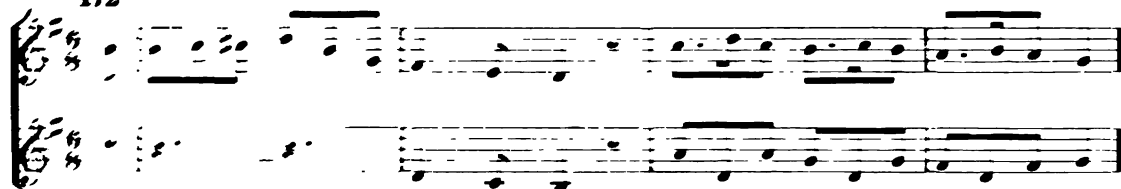
170



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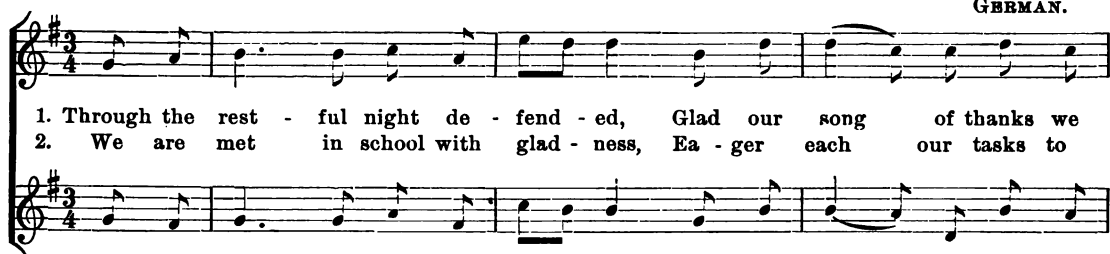
Part-Songs.

BOOK II.

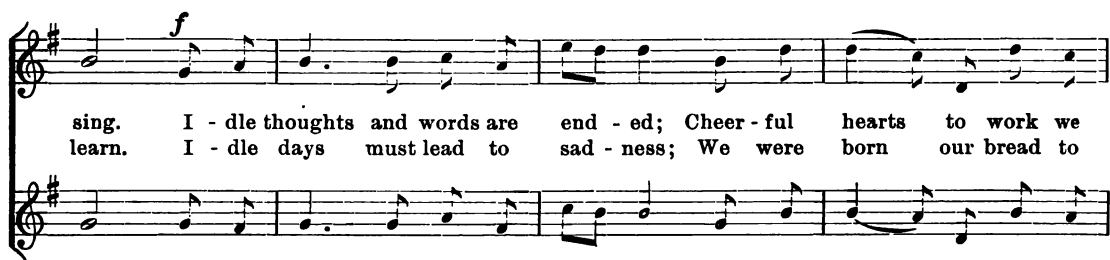
PART II.

SONG ON BEGINING SCHOOL.

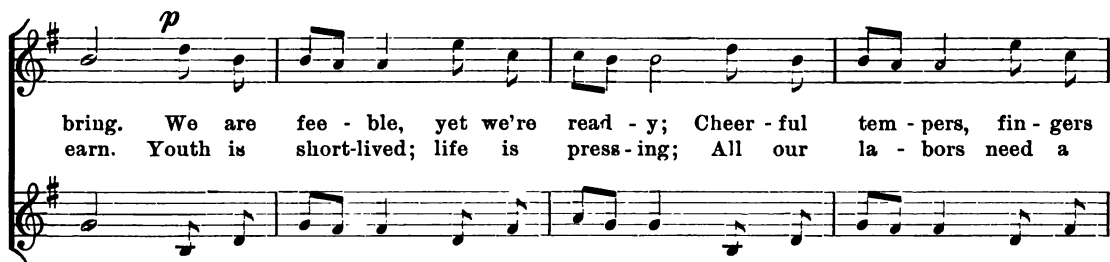
GERMAN.



1. Through the rest - ful night de - fend - ed, Glad our song of thanks we
2. We are met in school with glad - ness, Ea - ger each our tasks to



f
sing. I - dle thoughts and words are end - ed; Cheer - ful hearts to work we
learn. I - dle days must lead to sad - ness; We were born our bread to



p
bring. We are fee - ble, yet we're read - y; Cheer - ful tem - pers, fin - gers
earn. Youth is short-lived; life is press - ing; All our la - bors need a




f *p*
stead - y; Quick - ly bring us through the day— Quick - ly bring us through the day.
bless - ing; God be with us through the day— God be with us through the day.

FLOWERS.


A. RANDEGGER, arr.



1. Buds and bells! Sweet A - pril pleas - ures, Spring - ing all a -
 2. When the wea - ry lit - tle flow - ers Close their star - ry
 3. Then He gives the pleas - ant wea - ther, Sun - shine warm and
 4. Though we can - not hear you sing - ing Soft - ly chim - ing



round, White and gold and crim - son treas - ures,
 eyes, By the dark and dew - y hours,
 free, Mak - ing all things glad to - geth - er,
 lays, Sure - ly God can see you bring - ing




From the cold un - love - ly ground! He who gave them
 Strength and fresh - ness God sup - plies. He who sends the
 Kind to them and kind to me. Love - ly flowers! He
 Si - lent songs of word - less praise! Hears your an - them,




grace and hue, Made the lit - tle chil - dren too!
 gen - tle dew, Cares for lit - tle chil - dren too!
 love - eth you, And the lit - tle chil - dren too!
 sweet and true, Hears the lit - tle chil - dren too!



FRANCES R. HAVERGAL.
 1836—1879.

MINUET.

Arr. from "DON GIOVANNI."

MOZART.

1756—1791.



Folk great once danced the min - u - et, Proud of their gor-geous et - i-quette,



Nor deemed that time could e'er for-get, That they were fair and brave;



Time heard and whispered as he passed; "Great deeds a - lone are doomed to last;



Use - less things and small all hur - ry fast To their for-got - ten grave."

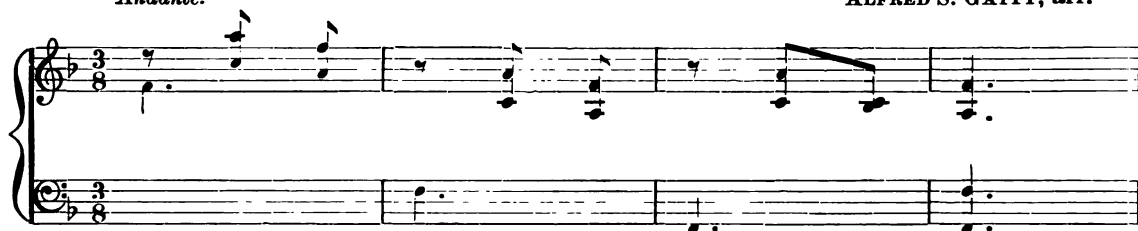


PHILIP WOOLF, M. D.

CUCKOO.

Andante.

ALFRED S. GATTY, arr.



The second system of musical notation and lyrics. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are as follows:

1. Cuck - oo!	Cuck - oo!	Pret - ty bird, say;	Cuck - oo!	Cuck - oo!
2. Cuck - oo!	Cuck - oo!	Pray, Mis-tress Spring,	Cuck - oo!	Cuck - oo!
3. Cuck - oo!	Cuck - oo!	You at the best,	Cuck - oo!	Cuck - oo!
4. Cuck - oo!	Cuck - oo!	We al - most cry	Cuck - oo!	Cuck - oo!

The musical notation continues with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment continues with a half note G3, a half note F3, and a half note E3.

The third system of musical notation and lyrics. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are as follows:

Prith - ee so gay?	Cuck - oo!	Cuck - oo!	I loud - ly sing
What do you bring?	Cuck - oo!	Cuck - oo!	Sweet-scent - ed May,
Are but a guest,	Cuck - oo!	Cuck - oo!	No soon - er here,
Say - ing good - bye!	Cuck - oo!	Cuck - oo!	Prom - ise, dear, do,

The musical notation continues with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment continues with a half note G3, a half note F3, and a half note E3.

CUCKOO.

rit.

The near ap-proach of our friend Mis-tress Spring. Ah! dear Mis-tress Spring.
 Sun-shine to glad-den the chil-dren at play. Ah! chil-dren at play.
 Than you are gone till the fol-low-ing year. Ah! gone till next year.
 Not to for-get us— we shan't for-get yon! Ah! Cuck-oo, a - dieu!

rit.

A. S. GATTY.

OVER IN THE MEADOW.

Allegro moderato. A. S. GATTY, arr.

1. O - ver in the mead - ow, In the sand, in the sun, Lived an
 2. O - ver in the mead - ow, Where the stream runs blue, Lived an
 3. O - ver in the mead - ow, In a hole in a tree, Lived an

rit.

OVER IN THE MEADOW.

old moth - er toad, And her lit - tle toad - ie one.
 old moth - er fish, And her lit - tle fish - es two.
 old moth - er bird. And her lit - tle bird - ies three.

"Wink," said the moth - er; "I wink," said the one; So she
 "Swim," said the moth - er; "We swim," said the two; So they
 "Sing," said the moth - er; "We sing," said the three; So they

rall.

winked, and she blinked In the sand, in the sun.
 swam, and they leaped Where the stream runs blue.
 sang, and were glad In the hole in the tree.

rall.

OLIVE A. WADSWORTH.

EVER JOYOUS.

H. WALMSLEY LITTLE.



1. Joy-ous let us ev - er be, Free and bounding as the sea; Roll - ing on thro' life's dark
 2. Joy-ous let us ev - er rise, Bright and sun - ny as the skies; Free from an - y pass - ing



tide, Cares and sor - rows side by side—Cares and sor - rows side by side; May they from us
 cloud, Sing we mer - ri - ly a - loud—Sing we mer - ri - ly a - loud. Danc - ing 'mid the



ev - er fly, Like a conquered en - e - my, And our life be calm and bright
 sum - mer rain, Let us shout a glad re - frain; Joy - ous let us ev - er be,



As a star-ry summer night—And our life be calm and bright, As a star-ry sum-mer night.
 Free and bounding as the sea—Joy - ous let us ev - er be, Free and bounding as the sea.



SINCLAIR DUNN.

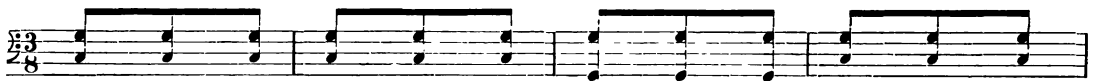
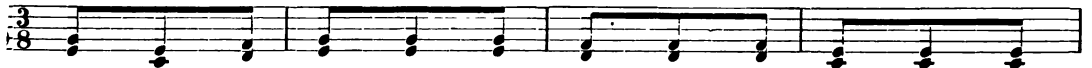
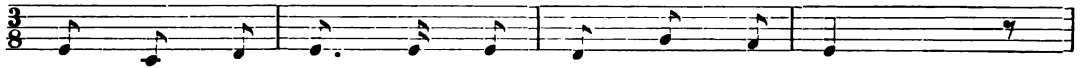
CRADLE SONG.

C. M. VON WEBER, arr.
1786—1826.

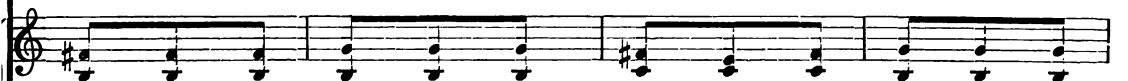
Moderato.



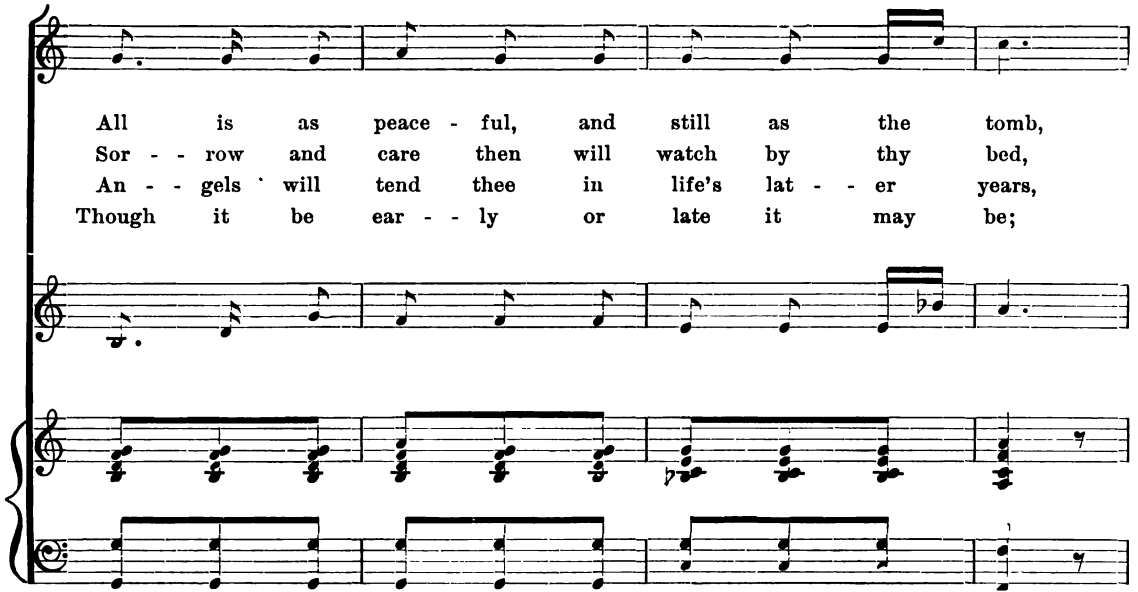
1. Sleep, my heart's dar - - ling, in slum - ber re - pose;
2. Now, dear - est ba - - by, in morn's gold - en time,
3. An - gels from Heav - en as love - ly as thou,
4. Sleep, my heart's dar - - ling, straight com - eth the night,



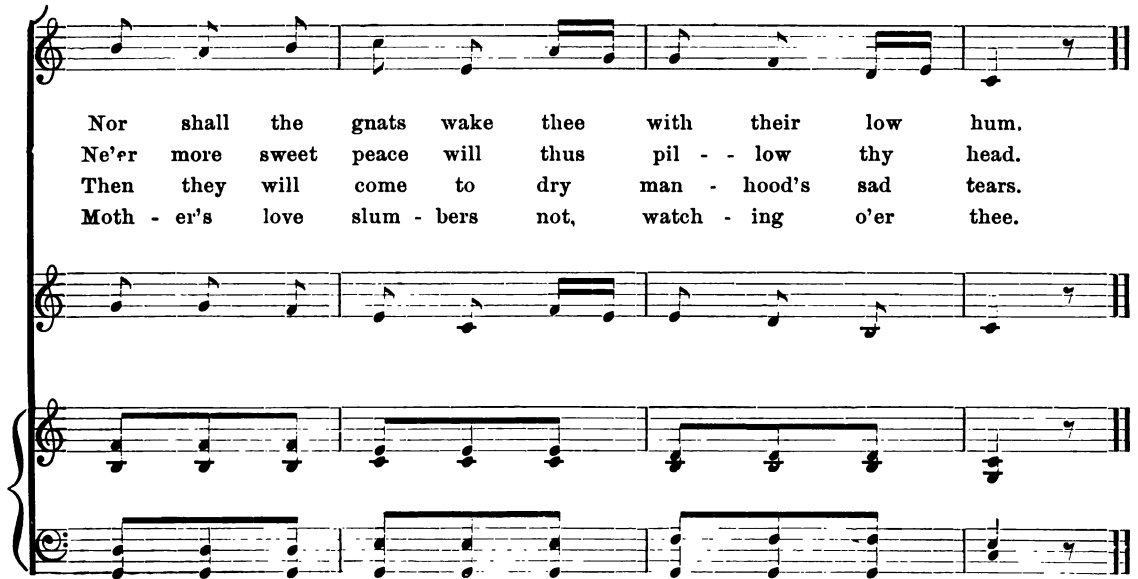
Let the fair lid o'er those blue eyes now close;
Not thus thou'lt slum - ber in life's lat - er prime;
Watch o'er thy cra - dle, and smile on thee now,
Moth - er doth watch by thy bed with de - light,



CRADLE SONG.



All is as peace - ful, and still as the tomb,
 Sor - - row and care then will watch by thy bed,
 An - - gels will tend thee in life's lat - - er years,
 Though it be ear - - ly or late it may be;



Nor shall the gnats wake thee with their low hum.
 Ne'er more sweet peace will thus pil - - low thy head.
 Then they will come to dry man - hood's sad tears.
 Moth - er's love slum - bers not, watch - ing o'er thee.

F. K. HEIMER.

A CHILD'S FANCY.

A. S. GATTY, arr.



1. O lit - tle flowers, you love me so, You could not do with -
2. O rush - es by the riv - er side, You bow when I come
3. O pret - ty things, you love me so, I see I must not
4. I'm tell - ing you I will not go, It's fool - ish to feel



out me; O lit - tle birds, that come and go, You
 near you; O fish, you leap a - bout with pride, Be -
 leave you; You'd find it ver - y dull, I know; I
 slight - ed; It's rude to in - ter - rupt me so, You



A CHILD'S FANCY.

sing sweet songs a - bout me; O lit - tle moss, ob -
 cause you think I hear you, O riv - er, you shine
 should not like to grieve you, Don't wrin - kle up, you
 ought to be de - light - ed. Ah, now you're grow - ing

served by few, That round the tree is creep - ing, You
 clear and bright, To tempt me to look in you; O
 sil - ly moss; My flowers, you need not shiv - er; My
 good, I see, Though an - ger is be - guil - ing; The

like my head to rest on you, When I am i - dly sleep - ing.
 wa - ter - li - lies, pure and white, You hope that I shall win you.
 lit - tle buds, don't look so cross; Don't talk so loud, my riv - er.
 pret - ty blos - soms nod at me, I see a rob - in smil - ing.

EOINEIN.

OVER THE HILLS WE GO.

H. WALMESLEY LITTLE, arr.

*Allegro con fuoco.**f*

1. O - ver the hills we go,
2. Free from the cares of life,
3. O - ver the hills we go,

Running along the plain, Down by the streams that crys - tal flow, On to the rag - ing
 Thus roaming we will go, Nev - er a thought of caus - ing strife, Shall in our bos - oms
 Rnning along the plain, Down by the streams that crys - tal flow, On to the rag - ing

OVER THE HILLS WE GO.

main, . . . Cheer - i - ly then we'll glide, . . . O - ver the roll - ing waves,
 flow, . . . On then, and let us be, . . . Found with the brave and true,
 main, . . . Cheer - i - ly then we'll glide, . . . O - ver the roll - ing waves,

Borne on the breast of the foaming tide, On to the pear - ly caves, O - ver the hills we
 Strong in the cause of lib - er - ty, Daring what others can do, . . . On then and let us
 Borne on the breast of the foaming tide, On to the pear - ly caves, O - ver the hills we

OVER THE HILLS WE GO.

go, ... Down to the bounding sea, ... Roaming at will o'er the ice and snow,
 be, ... Found with the brave and true, ... Strong in the cause of lib - er - ty
 go, ... Down to the bounding sea, ... Roaming at will o'er the ice and snow,

The musical score for the first system of 'Over the Hills We Go' features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal line.

Al - ways so mer - ry and free ...
 Dar - ing what oth - ers can do ...
 Ev - er so mer - ry and free ...

The second system of the musical score continues the vocal melody and piano accompaniment. It includes the final lines of the lyrics. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

SINCLAIR DUNN.

GOOD NIGHT.

GERMAN.



p Allegretto.




1. Good night, good night, my on - ly love, A - gain, a - gain good night. Good
 2. Sleep soft, sleep soft, sleep soft - ly, love, And mind thou dream'st of me. Sleep
 3. In yon - der bush the night-in - gale Sings through the moon - light clear. In




night, good night, my on - ly love, A - gain, a - gain good night; May
 soft, sleep soft, sleep soft - ly, love, And mind thou dream'st of me; Thou
 yon - der bush the night-in - gale Sings through the moon - light clear; And

all the an - gels o'er thee watch, Who dwell in homes for ev - er bright, Good
 may'st be sure that while I sleep, My faith - ful heart still wakes for thee; A
 through thy cham - ber win - dow, love, The sil - ver moon has dared to peer; She




night, good night, my on - ly love, And be thy slum - ber light.
 po - tent spell is o'er me cast, That ne'er dis - solved can be.
 sees thee in thy slum - bers, love, While I must lin - ger here.



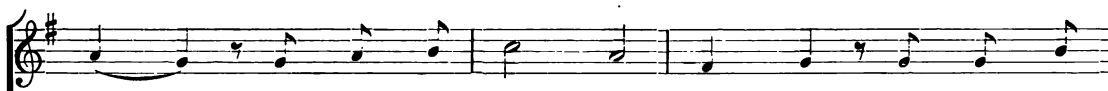
LADY BIRD.

Andante.

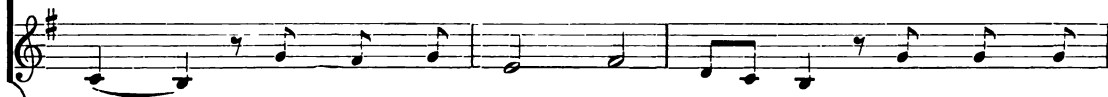

J. BRAHMS, arr.

p dolce.


1. Sweet lit - tle la - dy bird, rest a - while, Come rest a - while up - on my
 2. Poor lit - tle la - dy bird, fly a - way, Thy home's on fire, thy chil - dren
 3. Dear lit - tle la - dy bird, pray re - turn To me once more— to me once

hand, And naught shall there af - fright thee! I'll treat thee
 all, In pit - eous tones are cry - ing! The cru - el
 more; The sky is bright a - bove thee! Thy house is

well and set thee free, If thy bright wings thou'lt spread for
 spi - der lin - gers here, Fly, fly a - way or much I
 safe, thy chil - dren well, So thou canst all thy fears dis -




me, Those wings, those love - ly wings de - light me.
 fear Thou'lt find, thou'lt find thy chil - dren dy - - ing.
 pel, And dear - ly, and dear - ly do I love thee.



BIRD AND ANGEL.

GERMAN.

Allegretto.

1. High in air the lark is fly - ing, Trill - ing loud 'neath blu - est skies;
 2. Bird, oh, cease a - bove to hov - er, Come to earth where I must roam;
 3. Lis - ten, chil - dren, hear the an - them! An - gel, sing my sor - rows free;

The first system of the musical score for 'Bird and Angel'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. Below the vocal line are three staves for piano accompaniment: a grand staff with treble and bass clefs, and a single bass staff. The lyrics are written below the vocal line.

High - er still an an - gel hov - ers, Sing - ing sweet of Par - a - dise.
 An - gel raise me on thy pin - ions, Sing of heaven thy lov - ed home!
 Though on earth my feet are tread - ing, Yet my soul doth fol - low thee!

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

GER. tr. by PHILIP WOOLF, M. D.

WELCOME SUMMER.

H. WALMSLEY LITTLE.

mf Allegretto, con grazia.

1. Wel - come Sum - mer smil - ing dan - ces O'er the vales and through the glen,
 2. Lit - tle birds are gai - ly sing - ing Down be - side the wa - ter - fall;
 3. Shep - herd lads and lass - es danc - ing, Light - ly trip - ping o'er the green,

Scat - ter - ing its joy - ous glanc - es, Wel - comed by the sons of men.
 With their notes the dells are ring - ing, While they to each oth - er call.
 Laugh - ing eyes so bright - ly glanc - ing, 'Mid the bright and gold - en sheen.

Speak no more of care or sad - ness, While our hearts are
 See, these smil - ing fields are wav - ing With the yel - low -
 Hark! the vil - lage bells are chim - ing In the gold - en

light and free, Shut - ing out our song of glad - ness,
 tint - ed grain; Chil - dren 'midst the wa - ter lav - ing
 e - - ven - tide; Sweet - ly vil - - lage swains are rhym - ing

WELCOME SUMMER.

Marcato. *rit.* *dim.*

Sum - mer comes right mer - ri - ly— Sum - mer comes right mer - ri - ly.
 Shout that Sum - mer's come a - gain— Shout that Sum - mer's come a - gain.
 To the maid - ens by their side— To the maid - ens by their side.

a tempo.

1. 2. 3.
 Wel - come Sum - mer smil - ing dan - ces O'er the vales and through the glen,

cres.

Scat - ter - ing its joy - ous glanc - es, Wel - comed by the sons of men.

dim. *rall.*

Wel - - - - - comed by the sons..... of men....

dim.

Wel - comed by the sons of men, the sons..... of men....

SINCLAIR DUNN.

THE MOTHER'S SONG.

F KÜCKEN, arr.
1810 — 1882.

p *Moderato.*

1. Gent - ly rest! the night stars gleam, Soft thy slum - ber, bright thy
2. Let but an - gels whis - pering tell, In thy soft dream, where they
3. Ah, 'twere vain to tell thee now Of the love my heart can

dream, Fear no harm, for I will keep Watch with love while
dwell; In that land where no de - cay Steals the flowers they
know, On - ly now for thee I pine, All a moth - er's

thou'rt a - sleep, Watch with love while thou'rt a - sleep.
love a - way, Steals the flowers they love a - way. 1.2.3. Oh hush thee
love is thine, All a moth - er's love is thine.

now in slum - ber mild, While watch I keep, oh, sleep, my child.

POWELL.

THE LITTLE RECRUIT.

F. KÜCKEN.
1810—1822.*Allegretto.**mf*

1. He who'd be a war - like sol - - dier, Must a ri - fle bear on
 2. From his belt a sword must clat - - ter, Sharp and point - ed, bright and
 3. On his heels for horse that's frisk - - y, For two spurs he loud must
 4. 'Neath his nose mous - tache must flour - - ish, On his head a hel - met
 5. Bold and brave and stout of heart he, He must know to do and

mf *sempre dim. staccato.*

cres. molto.

arm— Must a ri - fle bear on arm, With a car - tridge charged with
 large— Sharp and point - ed, bright and large, With this weap - on in his
 call;— For two spurs he loud must call; And when rid - ing on the
 bright,— On his head a hel - met bright; Then he need not fear a
 dare;— He must know to do and dare; Be a he - ro, not in

cres. molto.

THE LITTLE RECRUIT.

pow - - der, This will shield him from all harm.....
 right hand, On the foe - men he must charge.....
 war - - path, From his steed he must not fall.....
 crack there, When he's bus - y in the fight.....
 pan - - ic Like a cow - ard run in fear.....

1. 2. 3. 4. 5.
 If for mar - tial life you long, You must heark - en to my song, For I

THE LITTLE RECRUIT.

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "sing it for you, And I know it is true. If for mar-tial life you long, You must". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Second system of the musical score. The vocal line continues with lyrics: "heark-en to my song, You must hearken to my song, It is not long,..... For I". The piano accompaniment includes dynamic markings: *res.* (crescendo) and *f* (forte). The system ends with a double bar line.

Third system of the musical score. The vocal line has lyrics: "sing it for you — and 'tis true." and then rests. The piano accompaniment features a dynamic marking of *f* (forte). The system ends with a double bar line.

Fourth system of the musical score. The vocal line has lyrics: "sing it for you — and 'tis true." and then rests. The piano accompaniment features dynamic markings: *ff* (fortissimo) and *sf* (sforzando). The system ends with a double bar line.

WINTER.

H. WALMSLEY LITTLE.

Maestoso.

1. Old King Win - ter has come a - gain, } Tra la la la la la
 2. Old King Win - ter is cross and cold, }



- *tra la la la la la, { Look how he storms the win - dow pane,
 { Cross and sure - ly be - cause he's old,



- Tra la la la la la la la la la la. { Bound - ing o - ver the
 { Nev - er mind, though he's



- ice and snow, Shout - ing, sing - ing, mer - ri - ly we go,
 bold and stout, He'll ne'er keep us from run - ning a - bout, To



WINTER.

f Jump - ing, danc - ing to Jack - Frost's time, Skat - ing un - der the
dance and play 'mid the sleet and rain, Till young Jack Frost will

dim.

shin - ing moon, Skat - ing un - der the shin - ing moon.
come a - gain. Till young Jack Frost will come a - gain.

f *Animato.*
Tra, la la la la, tra la la la la la,

Tra la la la la la la la, tra la la la.

SINCLAIR DUNN.

THE BELLS OF WURZBURG.

GERMAN FOLK-SONG.

Leggiero.

1. Oh the bells of old Würz - burg, Sweetly ring in the air, And the
 2. The stream in the val - ley, So sad - ly doth flow, And when -
 3. As I think of my true love, The bells gai - ly ring; Then I

maid - ens of Würz - burg, Are. faith - ful and fair.
 - e'er I am pen - sive, To muse there I go.
 think of our wed - ding, And mer - ri - ly sing.

THE BELLS OF WURZBURG.

JODLER. SOLO.

1. 2. 3. La la la la la

The first system of musical notation for the Jodler Solo. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. It begins with a rest for the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

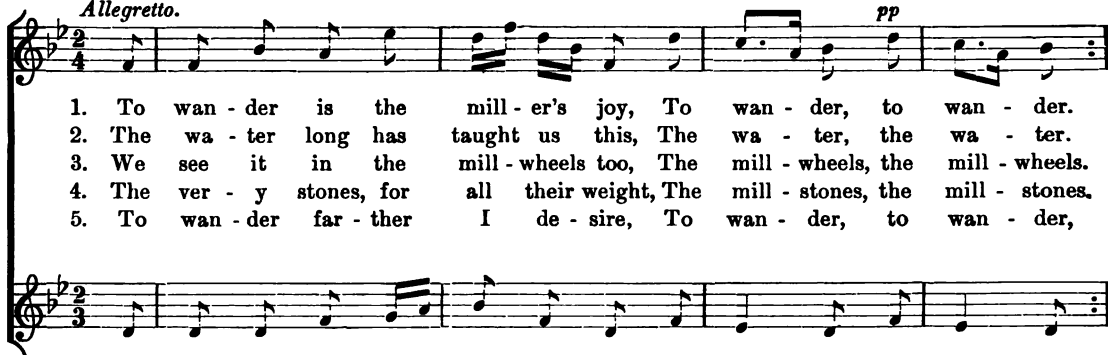
la la, la la la

The second system of musical notation. The vocal line continues with a series of eighth notes and a final eighth note. The piano accompaniment continues with the same rhythmic pattern.

la la la.

The third system of musical notation, concluding the piece. The vocal line ends with a final note and a double bar line. The piano accompaniment also concludes with a final chord and a double bar line.

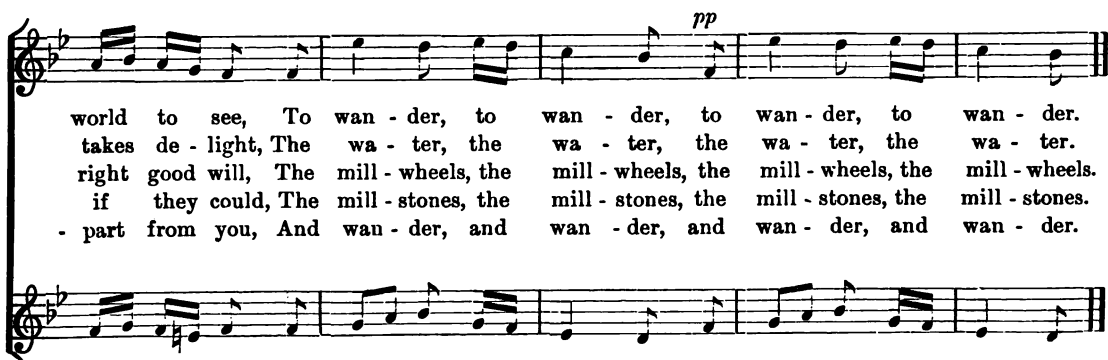
WANDERING.

FR. SCHUBERT, *arr.*
1797 — 1828.*Allegretto.**pp*


1. To wan - der is the mill - er's joy, To wan - der, to wan - der.
 2. The wa - ter long has taught us this, The wa - ter, the wa - ter.
 3. We see it in the mill - wheels too, The mill - wheels, the mill - wheels.
 4. The ver - y stones, for all their weight, The mill - stones, the mill - stones.
 5. To wan - der far - ther I de - sire, To wan - der, to wan - der,



mf
 He must a wretch - ed mill - er be, Who nev - er cares the
 It knows no rest by day or night, In wan - dering al - ways
 They like not to be stand - ing still, But turn all day with
 They dance a - long in mer - ry mood, And would go quick - er
 O mas - ter and O mis - tress too, Let me in peace de -



pp
 world to see, To wan - der, to wan - der, to wan - der, to wan - der.
 takes de - light, The wa - ter, the wa - ter, the wa - ter, the wa - ter.
 right good will, The mill - wheels, the mill - wheels, the mill - wheels, the mill - wheels.
 if they could, The mill - stones, the mill - stones, the mill - stones, the mill - stones.
 - part from you, And wan - der, and wan - der, and wan - der, and wan - der.

W. MÜLLER.

THE ROSES ARE DEAD,

Moderato.

The first system of musical notation consists of two staves in G major (one sharp) and 4/4 time. The melody is written on the upper staff, and the accompaniment on the lower staff. The lyrics are: "The roses are dead, And swallows are flying; White,"

The second system of musical notation continues the melody and accompaniment. The lyrics are: "gold - en and red, The roses are dead; Yet

The third system of musical notation continues the melody and accompaniment. The lyrics are: "ten - der - ly tread Where their petals are lying; The


The fourth system of musical notation concludes the piece. The lyrics are: "ros - es are dead, And swallows are flying."

GRAHAM R. TOMSON,


THE MAY-FLOWER.

C. M. VON WEBER, arr.
1786—1826.*Allegretto.*



1. May - flower, so pure and fair, I love to see thee there,
2. May - flower, so sweet to see, Thou art most dear to me,
3. May - flower, more young than all, Still is thy blos - - som small,



In free - dom blow - - ing, Per - fume be - - stow - ing.
In gar - den blow - - ing, 'Mid those more glow - ing,
Thou must en - deav - - or Still to grow ev - - er.



Of all in field or in gar - - den bower,
Of all in field or in gar - - den bower,
Of all in sweet per - - fumed field or bower,



None are so fair as the May - - - flower.
None are so sweet as the May - - - flower.
None are so young as the May - - - flower.

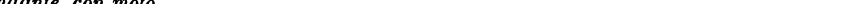
EKSCHLAGER.

HAIL, ROSY MORN.

JOHN KINROSS.

Andante, con moto.

Andante, con moto.



1. Hail, ro - sy morn! thy gen - tle rays ap - pear - ing, A man - tle spread of
2. Hail, ro - sy morn! the flow - 'rets are up - rais - ing, Their scent - ed heads in

love - li - ness Up - on * the sleep-ing earth. Hail, ro - sy morn!.... the
grat - i - tude, That thou dost hith-er wend. Hail, ro - sy morn!.... thine

shades of night are clear - ing, And fly - ing to a dis - tant land Be - fore thy rud - dy
ad - vent all are prais - ing, To thee and all thy love - li - ness A wel - come we ex -

birth....	Hail,	ro - sy	morn!	the shades	of	night are	clear - ing,
tend....	Hail,	ro - sy	morn!	thine ad -	vent all	are	prais - ing

The first staff of music is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter note A4, and then a quarter rest. The next measure contains a quarter note B-flat4, a quarter note C5, and a quarter rest. The third measure consists of a half note D5. The fourth measure starts with a half note E-flat5, followed by a quarter note F5, and then a quarter rest. The fifth measure contains a quarter note G5, a quarter note A5, and a quarter rest. The sixth measure is a half note B5. The seventh measure begins with a half note C6, followed by a quarter note D6, and then a quarter rest. The eighth measure contains a quarter note E6, a quarter note F6, and a quarter rest. The ninth measure is a half note G6. The tenth measure starts with a half note A6, followed by a quarter note B6, and then a quarter rest. The eleventh measure contains a quarter note C7, a quarter note D7, and a quarter rest. The twelfth measure is a half note E7. The thirteenth measure begins with a half note F7, followed by a quarter note G7, and then a quarter rest. The fourteenth measure contains a quarter note A7, a quarter note B7, and a quarter rest. The fifteenth measure is a half note C8. The sixteenth measure starts with a half note D8, followed by a quarter note E8, and then a quarter rest. The seventeenth measure contains a quarter note F8, a quarter note G8, and a quarter rest. The eighteenth measure is a half note A8. The nineteenth measure begins with a half note B8, followed by a quarter note C9, and then a quarter rest. The twentieth measure contains a quarter note D9, a quarter note E9, and a quarter rest. The twenty-first measure is a half note F9. The twenty-second measure starts with a half note G9, followed by a quarter note A9, and then a quarter rest. The twenty-third measure contains a quarter note B9, a quarter note C10, and a quarter rest. The twenty-fourth measure is a half note D10. The twenty-fifth measure begins with a half note E10, followed by a quarter note F10, and then a quarter rest. The twenty-sixth measure contains a quarter note G10, a quarter note A10, and a quarter rest. The twenty-seventh measure is a half note B10. The twenty-eighth measure starts with a half note C11, followed by a quarter note D11, and then a quarter rest. The twenty-ninth measure contains a quarter note E11, a quarter note F11, and a quarter rest. The thirtieth measure is a half note G11. The thirty-first measure begins with a half note A11, followed by a quarter note B11, and then a quarter rest. The thirty-second measure contains a quarter note C12, a quarter note D12, and a quarter rest. The thirty-third measure is a half note E12. The thirty-fourth measure starts with a half note F12, followed by a quarter note G12, and then a quarter rest. The thirty-fifth measure contains a quarter note A12, a quarter note B12, and a quarter rest. The thirty-sixth measure is a half note C13. The thirty-seventh measure begins with a half note D13, followed by a quarter note E13, and then a quarter rest. The thirty-eighth measure contains a quarter note F13, a quarter note G13, and a quarter rest. The thirty-ninth measure is a half note A13. The fortieth measure starts with a half note B13, followed by a quarter note C14, and then a quarter rest. The forty-first measure contains a quarter note D14, a quarter note E14, and a quarter rest. The forty-second measure is a half note F14. The forty-third measure begins with a half note G14, followed by a quarter note A14, and then a quarter rest. The forty-fourth measure contains a quarter note B14, a quarter note C15, and a quarter rest. The forty-fifth measure is a half note D15. The forty-sixth measure starts with a half note E15, followed by a quarter note F15, and then a quarter rest. The forty-seventh measure contains a quarter note G15, a quarter note A15, and a quarter rest. The forty-eighth measure is a half note B15. The forty-ninth measure begins with a half note C16, followed by a quarter note D16, and then a quarter rest. The fiftieth measure contains a quarter note E16, a quarter note F16, and a quarter rest. The fifty-first measure is a half note G16. The fifty-second measure starts with a half note A16, followed by a quarter note B16, and then a quarter rest. The fifty-third measure contains a quarter note C17, a quarter note D17, and a quarter rest. The fifty-fourth measure is a half note E17. The fifty-fifth measure begins with a half note F17, followed by a quarter note G17, and then a quarter rest. The fifty-sixth measure contains a quarter note A17, a quarter note B17, and a quarter rest. The fifty-seventh measure is a half note C18. The fifty-eighth measure starts with a half note D18, followed by a quarter note E18, and then a quarter rest. The fifty-ninth measure contains a quarter note F18, a quarter note G18, and a quarter rest. The sixtieth measure is a half note A18. The sixty-first measure begins with a half note B18, followed by a quarter note C19, and then a quarter rest. The sixty-second measure contains a quarter note D19, a quarter note E19, and a quarter rest. The sixty-third measure is a half note F19. The sixty-fourth measure starts with a half note G19, followed by a quarter note A19, and then a quarter rest. The sixty-fifth measure contains a quarter note B19, a quarter note C20, and a quarter rest. The sixty-sixth measure is a half note D20. The sixty-seventh measure begins with a half note E20, followed by a quarter note F20, and then a quarter rest. The sixty-eighth measure contains a quarter note G20, a quarter note A20, and a quarter rest. The sixty-ninth measure is a half note B20. The seventieth measure starts with a half note C21, followed by a quarter note D21, and then a quarter rest. The seventy-first measure contains a quarter note E21, a quarter note F21, and a quarter rest. The seventy-second measure is a half note G21. The seventy-third measure begins with a half note A21, followed by a quarter note B21, and then a quarter rest. The seventy-fourth measure contains a quarter note C22, a quarter note D22, and a quarter rest. The seventy-fifth measure is a half note E22. The seventy-sixth measure starts with a half note F22, followed by a quarter note G22, and then a quarter rest. The seventy-seventh measure contains a quarter note A22, a quarter note B22, and a quarter rest. The seventy-eighth measure is a half note C23. The seventy-ninth measure begins with a half note D23, followed by a quarter note E23, and then a quarter rest. The eightieth measure contains a quarter note F23, a quarter note G23, and a quarter rest. The eighty-first measure is a half note A23. The eighty-second measure starts with a half note B23, followed by a quarter note C24, and then a quarter rest. The eighty-third measure contains a quarter note D24, a quarter note E24, and a quarter rest. The eighty-fourth measure is a half note F24. The eighty-fifth measure begins with a half note G24, followed by a quarter note A24, and then a quarter rest. The eighty-sixth measure contains a quarter note B24, a quarter note C25, and a quarter rest. The eighty-seventh measure is a half note D25. The eighty-eighth measure starts with a half note E25, followed by a quarter note F25, and then a quarter rest. The eighty-ninth measure contains a quarter note G25, a quarter note A25, and a quarter rest. The ninetieth measure is a half note B25. The hundredth measure begins with a half note C26, followed by a quarter note D26, and then a quarter rest. The hundred-first measure contains a quarter note E26, a quarter note F26, and a quarter rest. The hundred-second measure is a half note G26. The hundred-third measure starts with a half note A26, followed by a quarter note B26, and then a quarter rest. The hundred-fourth measure contains a quarter note C27, a quarter note D27, and a quarter rest. The hundred-fifth measure is a half note E27. The hundred-sixth measure begins with a half note F27, followed by a quarter note G27, and then a quarter rest. The hundred-seventh measure contains a quarter note A27, a quarter note B27, and a quarter rest. The hundred-eighth measure is a half note C28. The hundred-ninth measure starts with a half note D28, followed by a quarter note E28, and then a quarter rest. The hundred-tieth measure contains a quarter note F28, a quarter note G28, and a quarter rest. The hundred-first measure is a half note A28. The hundred-second measure begins with a half note B28, followed by a quarter note C29, and then a quarter rest. The hundred-third measure contains a quarter note D29, a quarter note E29, and a quarter rest. The hundred-fourth measure is a half note F29. The hundred-fifth measure starts with a half note G29, followed by a quarter note A29, and then a quarter rest. The hundred-sixth measure contains a quarter note B29, a quarter note C30, and a quarter rest. The hundred-seventh measure is a half note D30. The hundred-eighth measure begins with a half note E30, followed by a quarter note F30, and then a quarter rest. The hundred-ninth measure contains a quarter note G30, a quarter note A30, and a quarter rest. The hundred-tieth measure is a half note B30. The hundred-first measure begins with a half note C31, followed by a quarter note D31, and then a quarter rest. The hundred-second measure contains a quarter note E31, a quarter note F31, and a quarter rest. The hundred-third measure is a half note G31. The hundred-fourth measure starts with a half note A31, followed by a quarter note B31, and then a quarter rest. The hundred-fifth measure contains a quarter note C32, a quarter note D32, and a quarter rest. The hundred-sixth measure is a half note E32. The hundred-seventh measure begins with a half note F32, followed by a quarter note G32, and then a quarter rest. The hundred-eighth measure contains a quarter note A32, a quarter note B32, and a quarter rest. The hundred-ninth measure is a half note C33. The hundred-tieth measure starts with a half note D33, followed by a quarter note E33, and then a quarter rest. The hundred-first measure contains a quarter note F33, a quarter note G33, and a quarter rest. The hundred-second measure is a half note A33. The hundred-third measure begins with a half note B33, followed by a quarter note C34, and then a quarter rest. The hundred-fourth measure contains a quarter note D34, a quarter note E34, and a quarter rest. The hundred-fifth measure is a half note F34. The hundred-sixth measure starts with a half note G34, followed by a quarter note A34, and then a quarter rest. The hundred-seventh measure contains a quarter note B34, a quarter note C35, and a quarter rest. The hundred-eighth measure is a half note D35. The hundred-ninth measure begins with a half note E35, followed by a quarter note F35, and then a quarter rest. The hundred-tieth measure contains a quarter note G35, a quarter note A35, and a quarter rest. The hundred-first measure is a half note B35. The hundred-second measure begins with a half note C36, followed by a quarter note D36, and then a quarter rest. The hundred-third measure contains a quarter note E36, a quarter note F36, and a quarter rest. The hundred-fourth measure is a half note G36. The hundred-fifth measure starts with a half note A36, followed by a quarter note B36, and then a quarter rest. The hundred-sixth measure contains a quarter note C37, a quarter note D37, and a quarter rest. The hundred-seventh measure is a half note E37. The hundred-eighth measure begins with a half note F37, followed by a quarter note G37, and then a quarter rest. The hundred-ninth measure contains a quarter note A37, a quarter note B37, and a quarter rest. The hundred-tieth measure is a half note C38. The hundred-first measure starts with a half note D38, followed by a quarter note E38, and then a quarter rest. The hundred-second measure contains a quarter note F38, a quarter note G38, and a quarter rest. The hundred-third measure is a half note A38. The hundred-fourth measure begins with a half note B38, followed by a quarter note C39, and then a quarter rest. The hundred-fifth measure contains a quarter note D39, a quarter note E39, and a quarter rest. The hundred-sixth measure is a half note F39. The hundred-seventh measure starts with a half note G39, followed by a quarter note A39, and then a quarter rest. The hundred-eighth measure contains a quarter note B39, a quarter note C40, and a quarter rest. The hundred-ninth measure is a half note D40. The hundred-tieth measure begins with a half note E40, followed by a quarter note F40, and then a quarter rest. The hundred-first measure contains a quarter note G40, a quarter note A40, and a quarter rest. The hundred-second measure is a half note B40. The hundred-third measure starts with a half note C41, followed by a quarter note D41, and then a quarter rest. The hundred-fourth measure contains a quarter note E41, a quarter note F41, and a quarter rest. The hundred-fifth measure is a half note G41. The hundred-sixth measure begins with a half note A41, followed by a quarter note B41, and then a quarter rest. The hundred-seventh measure contains a quarter note C42, a quarter note D42, and a quarter rest. The hundred-eighth measure is a half note E42. The hundred-ninth measure begins with a half note F42, followed by a quarter note G42, and then a quarter rest. The hundred-tieth measure contains a quarter note A42, a quarter note B42, and a quarter rest. The hundred-first measure is a half note C43. The hundred-second measure starts with a half note D43, followed by a quarter note E43, and then a quarter rest. The hundred-third measure contains a quarter note F43, a quarter note G43, and a quarter rest. The hundred-fourth measure is a half note A43. The hundred-fifth measure begins with a half note B43, followed by a quarter note C44, and then a quarter rest. The hundred-sixth measure contains a quarter note D44, a quarter note E44, and a quarter rest. The hundred-seventh measure is a half note F44. The hundred-eighth measure starts with a half note G44, followed by a quarter note A44, and then a quarter rest. The hundred-ninth measure contains a quarter note B44, a quarter note C45, and a quarter rest. The hundred-tieth measure is a half note D45. The hundred-first measure begins with a half note E45, followed by a quarter note F45, and then a quarter rest. The hundred-second measure contains a quarter note G45, a quarter note A45, and a quarter rest. The hundred-third measure is a half note B45. The hundred-fourth measure starts with a half note C46, followed by a quarter note D46, and then a quarter rest. The hundred-fifth measure contains a quarter note E46, a quarter note F46, and a quarter rest. The hundred-sixth measure is a half note G46. The hundred-seventh measure begins with a half note A46, followed by a quarter note B46, and then a quarter rest. The hundred-eighth measure contains a quarter note C47, a quarter note D47, and a quarter rest. The hundred-ninth measure is a half note E47. The hundred-tieth measure starts with a half note F47, followed by a quarter note G47, and then a quarter rest. The hundred-first measure contains a quarter note A47, a quarter note B47, and a quarter rest. The hundred-second measure is a half note C48. The hundred-third measure begins with a half note D48, followed by a quarter note E48, and then a quarter rest. The hundred-fourth measure contains a quarter note F48, a quarter note G48, and a quarter rest. The hundred

1st time.

HAIL, ROSY MORN.

f

And fly - ing to a dis - tant land Be - fore thy rud - dy birth Hail, ro - sy

Go to page 81.

fp poco rit.

2d time.

morn! hail, ro - sy morn! To thee and all thy love - li - ness A

wel - come we ex - tend— To thee and all thy love - li - ness A wel - come we ex -

*f**pp**poco rit.**pp*

FINE.

tend! Hail, ro - sy morn! hail, ro - sy morn!

HAIL, ROSY MORN.

mf

Hail, ro - sy morn! for thou to us art bring - ing A spell of ten - der

min - strel-sy From all the song-sters sweet. Hail, ro - sy morn! for

all the birds are sing - ing A mat - in song of love and joy To thy ap - proach - ing

rall. *dim.* *pp* *D.C.*

feet.... A mat - in song of love and joy To thy ap - proach - ing feet.

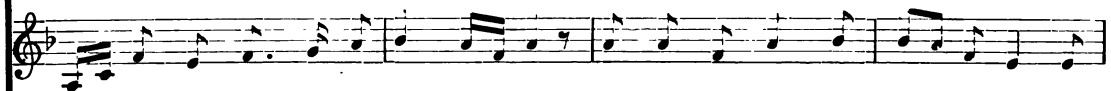
CANADIAN BOAT SONG.

Andante.

1. Faint-ly as tolls the eve - ning chime, Our voic-es keep tune and our oars keep time, Our
 2. Why should we yet our sail un - furl? There is not a breath the blue wave to curl, There
 2. Ot - ta - wa tide! this trem-bling moon Shall see us float o - ver thy sur - ges soon, Shall



voic - es keep tune and our oars keep time, Soon as the woods on shore look dim, We'll
 is not a breath the blue wave to curl, But when the wind blows off the shore, Oh,
 see us float o - ver thy sur - ges soon, Saint of this green isle, hear our prayer,—



CANADIAN BOAT SONG.

cres. *dim.*

1.
sing at St. Ann's our part - ing hymn! Row, brothers row, the stream runs fast, The
sweet - ly we'll rest our wea - ry oar. 2. 3.
Grant us cool heavens and fa - voring air. Blow, breez - es, blow, the stream runs fast, The

rap - ids are near and the day - light's past— The rap - ids are near and the day - light's past.
rap - ids are near and the day - light's past— The rap - ids are near and the day - light's past.

THOMAS MOORE.

pp

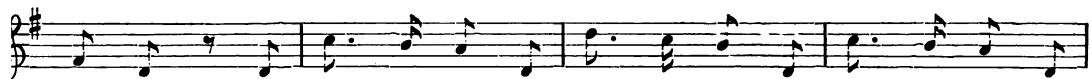
THE VIOLET.

J. F. REICHARDT, arr.
1752 — 1814.*Moderato.*

1. A vio - let on the mead, just blown, With
 2. "Ah!" thought the vio - let, "were I now The
 3. But, ah, poor thing, the maid came by; It



droop - ing head, stood all un - known; It was a dain - ty
 fair - est of the flowers that blow. Ah! but a lit - tle
 nev - er caught her rov - ing eye; She crushed the help - less



vio - let. A blithe young shep-herd - ess came by, With light - some step and
 while yet — Till she might pluck me, maid - en blest, And press me droop - ing
 vio - let. It sang and died, breathed no la - ment. "If die I must, I



laugh - ing eye, This way, this way, Oh, blithe and gay her song!
 to her breast, Though 'twere, though 'twere But for a mo - ment long!"
 die con - tent Through her, through her, — Fall at her feet con - tent."

GOETHE.
1749 — 1832.

MERRY SONGSTERS.

Allegretto.

JOHN KINROSS, arr.

Piano introduction for 'Merry Songsters'. The music is in 2/4 time, key of B-flat major. The right hand features a melody with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *Allegretto* and the dynamics are *p* (piano).

Continuation of the piano introduction. The right hand continues with a melodic line featuring triplets and slurs. The left hand accompaniment includes chords and single notes. The tempo is marked *Allegretto* and the dynamics are *pp* (pianissimo).

Continuation of the piano introduction. The right hand continues with a melodic line featuring triplets and slurs. The left hand accompaniment includes chords and single notes. The tempo is marked *Allegretto* and the dynamics are *pp* (pianissimo).

Continuation of the piano introduction. The right hand continues with a melodic line featuring triplets and slurs. The left hand accompaniment includes chords and single notes. The tempo is marked *Allegretto* and the dynamics are *p* (piano).

1. Hark! hark! hark! the mer - ry songsters Trill forth on ev - ery
A-mong the scent-ed flow'rets, Be - side the murm'ring

Vocal melody for the first line of the song. The melody is in 2/4 time, key of B-flat major. It features a series of eighth and sixteenth notes, with slurs and accents. The dynamics are *p* (piano).

Piano accompaniment for the first line of the song. The music is in 2/4 time, key of B-flat major. The right hand features a melody with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamics are *p* (piano).

MERRY SONGSTERS.

tree, And make the for - est depths resound With dul - cet mel - o - dy! The
stream, Ye sit and sing your round - e - lays Like song - sters in a dream! En -

cuck - oo lends his mu - sic, The ma - - - vis
tranc-ed we wait and lis - - ten To ev - - - ery

delicato.

MERRY SONGSTERS.

cres.

sweet - - - ly sings,..... Whilst far o'er - head the
 blithe - - - some trill,..... And when your mel - - - o -

*cres.**rall.*

lark's blithe note Ec - stat - - ic - al - ly rings!.....
 dy is o'er, We wait and lis - ten still!.....

rall.

MERRY SONGSTERS.

Animato.

.... 1. 2. O mer - ry, mer-ry, mer-ry songsters, Of each we love the

cres.

voice; It fills us all with hap - pi - ness, And makes our hearts re-joice— And

cres.

MERRY SONGSTERS.

1st time.

D.C.

rall.

makes our hearts re - joice—

and makes our hearts re - joice.

D.C.

rall.

2nd time.

rall.

makes our hearts re - joice.

*a tempo.**rall.*

A SPRING GREETING.

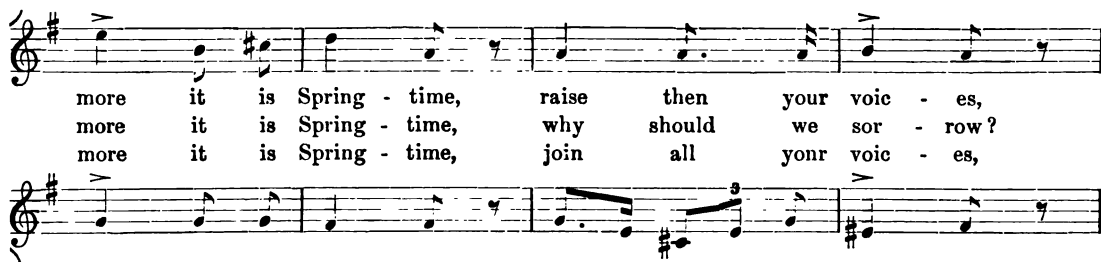
FRANZ ABT, arr.
1819 — 1885.

*Allegretto.**mf*

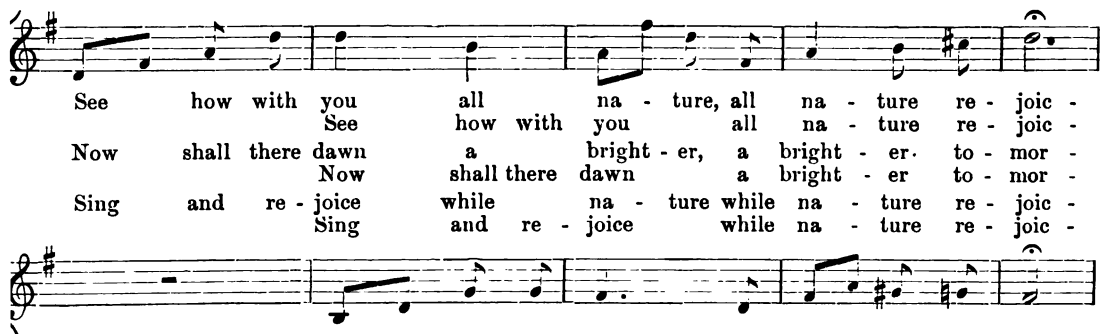

1. Each grove show - eth fair, and the haw - thorn is white, Let
2. The brook mur - murs by, and the land - scape is bright, Let
3. 'Tis come, yes, 'tis come, gold - en time of the year, Let



poco rit. *a tempo.*
each heart be joy - ous with new de - light! Once
each heart be joy - ous with full de - light! Once
each heart be joy - ous now Spring is here! Once



more it is Spring - time, raise then your voice - es,
more it is Spring - time, why should we sor - row?
more it is Spring - time, join all your voice - es,



See how with you all na - ture, all na - ture re - joic -
See how with you all na - ture re - joic -
Now shall there dawn a bright - er, a bright - er. to - mor -
Now shall there dawn a bright - er to - mor -
Sing and re - joice while na - ture while na - ture re - joic -
Sing and re - joice while na - ture re - joic -

A SPRING GREETING.

mf *poco a poco. cres.*

- es, And the lark to our greet - ing, from out the blue sky, With
 - es, And each morn when the sun in his glo - ry doth rise, The
 - row, Ev - ery val - ley and moun - tain will seem the more fair, That
 - row,
 - es,
 - es,

f *p*

loud mer - ry war - bling doth make re - ply, And the
 With loud mer - ry war - bling doth make re - ply, And the
 splen - dor of Spring shall en - chant our eyes, And each
 doth The splendor of Spring shall en - chant our eyes,
 That in our greet - ing of Spring - time share, Ev - ery
 That doth in our greet - ing of Spring - time share,

poco a poco. cres. *f*

lark to our greet - ing, from out the blue sky, With
 morn when the sun in his glo - ry doth rise, The
 val - ley and moun - tain will seem the more fair, That

sf

loud mer - ry war - bling doth make re - ply.
 With loud mer - ry war - bling doth make re - ply.
 splen - dor of Spring shall en - chant our eyes.
 doth The splendor of Spring shall en - chant our eyes.
 That in our greet - ing of Spring - time share.
 That doth in our greet - ing of Spring - time share.

EDWARD OXENFORD.

SUMMER EVENING.

CARL SPAZIER, arr.
1790.*Lento.*

1. Now eve - - ning veils the plain . . . and grove, And
2. The waves re - peat a lul - la - by, While
3. Love's spir - it now doth work . . . and weave, In

friend - ly twi - light now doth fall; Bright
sing . . . the trees . . . an eve - ning song; The
all . . . that here . . . doth live . . . and move; In

cloud - lets shine . . . in yon - - der west, Soft
mead - ow grass . . . doth breathe . . . a sigh, As
o - cean, wave . . . on wave . . . doth flow, And

light, . . . like love, . . . doth beam . . . through all.
sum - mer breez - - es sweep . . . a - - long.
leaves . . . twine fond - - ly in . . . the grove.

VON MATTHISSON.
1783.

OCTOBER.

mf Allegro.

1. Leaves of crisp - y gold, Heaped in wood - land hol - - lows;
 2. Hick - o - ries in showers, Hur - ry, chil - dren, hur - ry!

"Good - by!" chirp the birds,— Rob - ins, jays and swal - lows;
 Thin - ner grow the leaves,— Squir - rels in a flur - ry;

OCTOBER.

Am - ber sheaves in rows, On the up - land still - y;
Ap - ple trees in play, Toss - ing arms so old - en,

The first system of the musical score for 'OCTOBER.' consists of a vocal melody and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

Brooks that shiv - er now, In the breez - es chill - y,— That's Oc -
See! they've bub - bles blown, Rus - set, crim - son, gold - en,— That's Oc -

The second system of the musical score continues the vocal melody and piano accompaniment. It includes performance directions: *rit. e dim.* (rhythm and dynamics) and *con brio.* (with energy). The vocal line features a melisma on the word 'Oc' at the end of the phrase. The piano accompaniment maintains its harmonic support, with some changes in the left hand to provide a more active bass line.

OCTOBER.

cres. *f*

- to - ber, that's Oc - to - ber, that's Oc - to - ber, Oc - to - - ber, That's Oc -
 - to - ber, that's Oc - to - ber, that's Oc - to - ber, Oc - to - - ber, That's Oc -

cres. *f* *p*

cres. *f* *rit. ma non dim.*

- to - ber, that's Oc - to - ber, that's Oc - to - - ber, Oc - to - ber!
 - to - ber, that's Oc - to - ber, that's Oc - to - - ber, Oc - to - ber!

cres. *f* *rit. ma non dim.*

GEORGE COOPER.

VAIN FANCY.

W. A. MOZART, arr.
1756—1791.*Andantino.**p* 1st Voice.

1. 'Neath guid-ance of Fan - cy, we'll roam thro' the
 2. With Fan - cy as pi - lot, all trou-bles swift

2d Voice.

wide world, A - void-ing all trou - bles as i - dle and vain; We'll sail 'o'er-broad
 van - ish, The sun shines in glo - ry and gold - en its beam; Air cas - tles we're

seas, in our fair - ry bark row - ing, Nor heed the world and its bur - den of pain.
 build-ing and school books we ban - ish, A - las! that pleas - ure is on - ly a dream.

VAIN FANCY.

TUTTI.

*p**f*

The winds soft - ly blow; the waves gen - tly flow;
 'Tis du - ty must sway, 'tis that we'll o - bey,

Hail, Fan - cy,
 For Fan - cy's

king of realms be - low.
 guid - ance leads us a - stray.

Hail, Fan - cy, king of realms be - low.
 For Fan - cy's guid - ance leads us a - stray.

PHILIP WOOLF, M. D.

AWAKE MY TREMBLING LYRE

rap - ture, The eye shall see the glo - ry, The ear shall hear the

mu - sic, Aye, the mu - sic of the blest..... Then

mur - mur, sweet lyre!..... And let thy sil - very mu - - sic Steal

soft - ly o'er the wea - ry, And soothe their souls to rest.....

GERMAN, tr. by C. F. BROOKS.

THE CAPTIVE SINGER.

C. M. VON WEBER, arr.
1786—1826.*Andantino.*

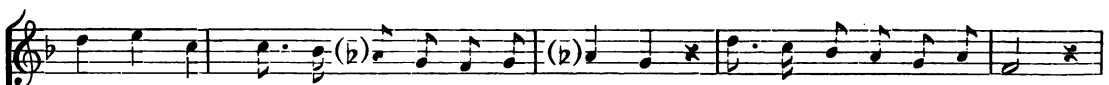
Bird, with-in thy cage so lone - ly, Heart so lone-ly in the breast; Both with one sweet sorrow



bur - thened, With the joys of spring op - prest; Oh, the wan - dering, oh, the



wing-ing In the vale, thro' branches oft, Gen - tly swinging, fond-ly cling-ing To the nestlings



warm and soft. Bird, thy sorrows thou'rt re - peat-ing, As thy breast would burst with song;



THE CAPTIVE SINGER.

And my heart re-sponds with beat - ing, While thy strain thou dost pro - long.

MAX VON SCHENKENDORF.

UNDER THE MAY-POLE GAY.

Allegro.

A. S. GATTY, arr.

1. Un - der the May - pole gay, Mer - ri - ly danc - ing we;
 2. All round to - geth-er we go, Mer - ri - ly danc - ing we;
 3. Old folks are sit - ting by, Mer - ri - ly danc - ing we;
 4. Fast - er as sun - light fades, Mer - ri - ly danc - ing we;

Lads here with lass - es play, O - ver the grass - y lea—
 Blossoms to each we throw, O - ver the grass - y lea—
 Bright shines the May - day sky O - ver the grass - y lea—
 Heed not the eve - ning shades, O - ver the grass - y lea—

Lads here with lass - es play O - ver the grass - y lea.....
 Blossoms to each we throw, O - ver the grass - y lea.....
 Bright shines the May - day sky O - ver the grass - y lea.....
 Heed not the eve - ning shades, O - ver the grass - y lea.....

R. A. GATTY.

PARTING.

Moderato.

SWABIAN FOLK-SONG.

mf

1. Must I then, must I then, from my vil - lage de - part,
 2. Do not weep, do not weep, that I go now from thee,
 3. In a year, in a year, when the vin - tage is o'er,

*pp**mf*

vil - lage de - part, And thou, dear love, stay
 go now from thee, As if all love, went
 vin - tage is o'er, I will come my love, to

here?
 too;
 thee;

When I come, when I come back a - gain, sweet - heart,
 Where I go, where I go many maids I shall see,
 If I'm then, if I'm then, dear to thee as be - fore,

*pp**mf*

dear sweet - heart I will stay with thee, ne'er fear.
 maids I shall see, But my heart will to thee be true.
 dear as be - fore, Our wed - ding then shall be.

PARTING.

Where - so - e'er I go, where - e'er I be, Still I
Doubt thou not, though oth - ers I may see, Ne'er
In a year my ser - vice will be o'er, When

poco rit. *mf a tempo.*


leave all joy with thee; When I
fear what they can do; What though
mine, we'll part no more; If I'm

come, when I come back a - gain, sweet - heart,
maid - ens may smile, may smile on me,
then dear to thee, as I was be - fore,

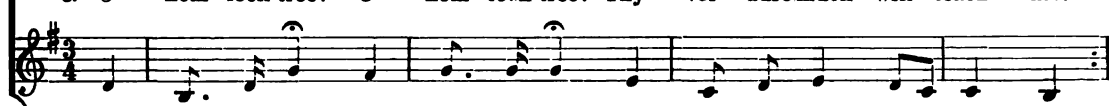
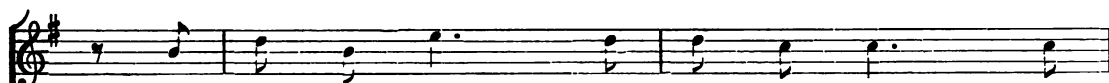
pp *mf*

dear sweet - heart, I will stay with thee, ne'er fear.
smile on me, I to thee will still be true.
was be - fore, Our wed - ding then shall be.

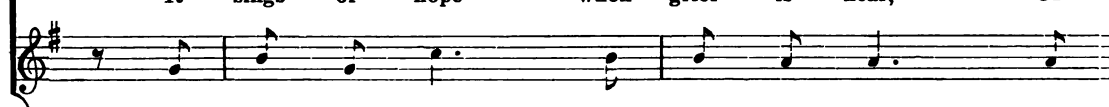
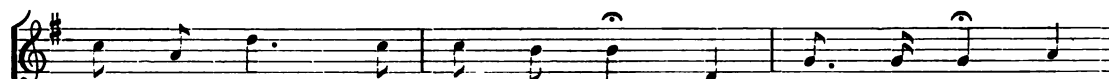
THE HEMLOCK TREE.

A. ZARNACK.
1819.*Moderato.*



1. O hem - lock tree! O hem - lock tree! How faith - ful are thy branch - es.
 2. O hem - lock tree! O hem - lock tree! Thy pres - ence brings me pleas - ure.
 3. O hem - lock tree! O hem - lock tree! Thy ver - dure much will teach me.

Green not a - lone in sum - mer time, But
 How oft have I at Christ - mas - tide Stood
 It sings of hope when grief is near, Of

in the win - ter's frost and rime! O hem - lock tree! O
 'neath thy boughs with child - ish pride! O hem - lock tree! O
 strength and faith my woes to bear. O hem - lock tree! O




hem - lock tree! How faith - ful are thy branch - es!
 hem - lock tree! Thy pres - ence brings me pleas - ure!
 hem - lock tree! Thy ver - dure much will teach me!



DEAREST HOME.

V. RIGHINI, arr.
1756 — 1812.*Andante.*



1. Dear - est home, by me so treas - ured, Ev - ery
 2. All that pleased my sim - ple child - hood Seems to
 3. At the reed - y brook I'm drink - ing, In the
 4. Dear - est dwell - ing of my fa - thers, May thy



thought to thee doth fly; For thy sake doth sor - row
 mem - ory still more dear; All the well - known vil - lage
 glow - ing heat of day; In the wood the ber - ries
 peace - ful courts be blest; Where I hope that, soon or



move me, Long - ing tears o'er - flow mine
 mur - murs Once more ech - o in mine
 gath - er, Where 'mid shad - ows once I
 lat - er, I some day in peace may



eye— Long - ing tears o'er - flow mine eye.
 ear— Once more ech - o in mine ear.
 lay— Where 'mid shad - ows once I lay.
 rest— I some day in peace may rest.

J. GAUDENS VON SALIS-SEEWIS.

DAYLIGHT IS DYING.

W. A. MOZART, arr.

1756—1791.

Allegretto.

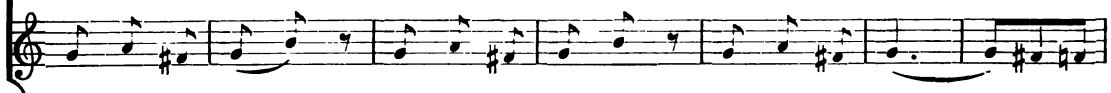
1. Day-light is dy-ing, Soft the breeze sigh-ing, Faint as a whis - per Of flow - er - born
 2. Day now has van-ished, All cares are banished, Peace and sweet si - lence To earth wing their



sprite. Shad - ows are sweep - ing, Down the hill creep - ing, Birds ere they're sleep - ing
 flight. Stars bright are beam - ing, Flow - ers are dream - ing, O'er o - cean gleam-ing



Trill their good night, Drow - si - ly peep-ing, Trill their good night
 Falls the moon's light, Sil - ver - ry gleam-ing, Falls the moon's light



Calm earth is slum-ber-ing, Tho' darkness cov - er it, God doth watch o - ver it, Sleepless thro' night
 Calm earth is slum-ber-ing, Tho' darkness cov - er it, God doth watch o - ver it, Sleepless thro' night



HOW CAN I LEAVE THEE?

Moderato.

THURINGIAN FOLK-SONG.

p

1. How can I leave thee? How can I bear to part?
 2. Blue is the flow-er-er, Called the "For-get-me-not,"
 3. Were I a bird, love, Soon would I fly to thee,

pp

That thou hast all my heart, Dear - est, be - lieve!
 Ah, lay it on thy heart, And think of me.
 Fal - con nor hawk to me Should ter - ror bring;


p *f*

Thou hast this soul of mine— So whol - ly it is thine
 Should hope fade with the flowers, Love's wreath shall still be ours;
 If, shot by hunts - man's hand— I at thy feet lay dead,


poco rit. *dim.* *p*

That I can love no one But thee a - lone.
 That will re - main with me, Dear - est, be - lieve.
 If thou one tear wouldst shed, Glad - ly I'd die.

DREAR WINTER HAS VANISHED.




1. Drear Win - ter has van - ished, In air is Spring's quiv - er, The
Where dead leaves were cling - ing, The cro - cus is spring - ing, And
2. All na - ture is smil - ing, Be - neath the sun's glo - ry She
When life is the bleak - est, Some bird sure is sing - ing, Some



voice of the riv - er Once more we may hear.
vio - lets are fling - ing Their sweets in the air.
tells the old sto - ry That ev - er is new;
flow - er is spring - ing, Our hope to re - new.



While the cold earth was rest - ing The rob - in was
While dark - ness is sleep - ing, The sun - light is



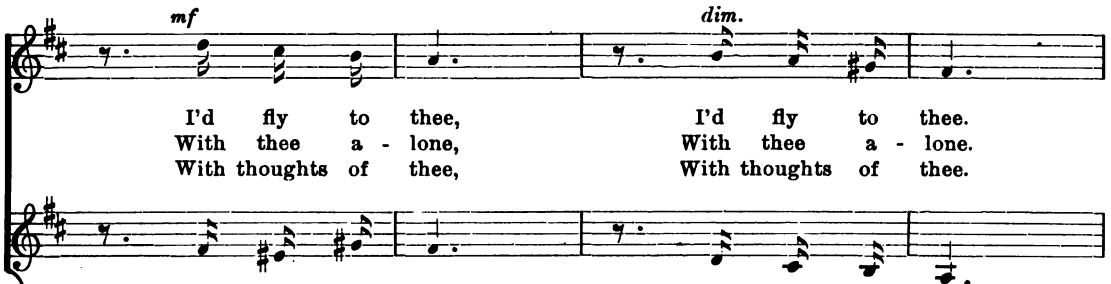
nest - ing, And now its gay car - ols Swell joy - ous and clear.
creep - ing, Where black clouds are sweep - ing Is heav - en's soft blue.

FRENCH, tr. by PHILIP WOOLF, M. D.

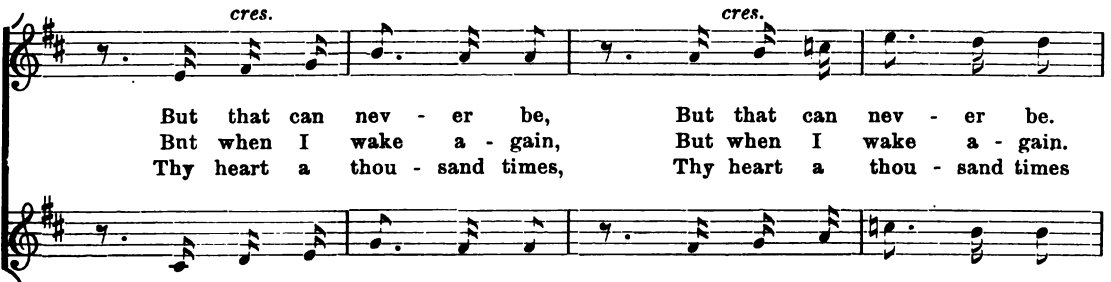
WERE I A BIRD.

FERD. HILLER, arr.
1811—1885.*Moderato.*

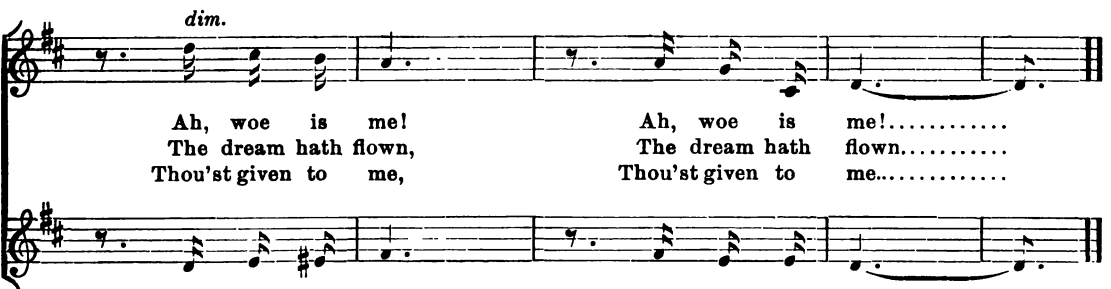

1. Were I a bird of air, And had two pin - ions fair,
2. Though thou art far from me, I am in dreams with thee,
3. There is no hour of night But to my heart is bright



mf I'd fly to thee, I'd fly to thee.
With thee a - lone, With thee a - lone.
With thoughts of thee, With thoughts of thee.



cres. But that can nev - er be, But that can nev - er be.
But when I wake a - gain, But when I wake a - gain.
Thy heart a thou - sand times, Thy heart a thou - sand times



dim. Ah, woe is me! Ah, woe is me!.....
The dream hath flown, The dream hath flown.....
Thou'st given to me, Thou'st given to me.....

GERMAN FOLK-SONG

I SING BECAUSE I LOVE TO SING.

CIRO PINSUTI.

1829—

Allegretto brioso.§ *Con grazia.*

I sing be - cause I love to sing, Be - cause in - stinc-tive fan - cies move, Be -



I SING BECAUSE I LOVE TO SING

rit. *f* *p* *a tempo.* *Fine.*

cause it hurts no earth - ly thing, Be - cause it pleas - es some I love.

rit. *cres.* *f* *p* *a tempo.* *Fine.*

1st time.

Be -

p

I SING BECAUSE I LOVE TO SING.

cause it cheats night's wea - ry hours, Be-cause it cheers the bright - est day, Be.

cause like prayer and light and flowers, It helps me on my heaven - ly way! I

Be - cause a - bove the chang-ing skies The spir - it saith good

I SING BECAUSE I LOVE TO SING.

cres. *f* *dim.*
 an - gels sing, Be - cause wher - ev - er sun - shine lies, The woods and waves with
cres. *f* *dim.*

pp *cres.*
 mu - sic ring. All hap - py things that
piu mosso.
 Be - cause a - mid earth's Ba - bel voice
piu mosso.
pp *cres.*

f *rall.* *rit.* *f*
 go or come, Give to their grate - ful hearts a voice; Then why should I a -
f

I SING BECAUSE I LOVE TO SING.

lento. *D.C.*

lone be dumb? Then why should I a - lone be dumb?.... I

pesante. *lento.* *D.C.*



CODA.

f I sing, I sing, be - cause I love to sing—

f I sing, I sing be - cause I love to sing— I



I SING BECAUSE I LOVE TO SING.

dim. *cres.* *f*

I sing, I sing be - cause I love to sing, be -

sing, I sing be - cause I love to sing, be -

rit.

cause I love to sing— be - cause I love to sing.


cause I love to sing— be - cause I love to sing.

rit. *a tempo.*



sf *sf* *p*

From "THE AFTERGLOW."


ARBOR DAY.




1. A - gain we come this day to greet Ar - bor Day! sweet Ar - bor Day!
 With will - ing hands and nim - ble feet, Ar - bor Day! sweet Ar - bor Day!
 2. Bring forth the trees! Pre - pare the earth For Ar - bor Day, sweet Ar - bor Day.
 With song we cel - e - brate the birth Of Ar - bor Day! sweet Ar - bor Day!

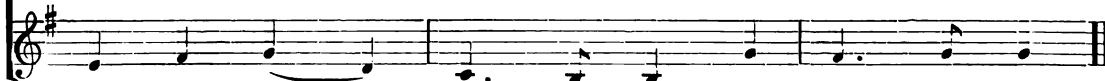
No sweet - er theme our time can claim, No
 And when our joy - ful task is done, And




grand - er deed points us to fame, No day more proud than
 we our meed of praise have won, The glo - rious work's but





this we name, Ar - bor Day! dear Ar - bor Day!
 just be - gun For Ar - bor Day, dear Ar - bor Day!



SEYMOUR S. SHORT.

THE SWITZER'S SONG OF HOME.


J. MOSCHELES, arr.
1790—1870.


1. Why, ah, why my heart this sad - ness? Why, 'mid scenes like these de -
2. All that's dear to me is want - ing, Lone and cheer-less here I
3. Give me those I ask no oth - er, Those that bless the hum - ble






cline?
roam;
dome,

Where all, though strange, is joy and
The stran - ger's joys how - e'er en -
Where dwell my fa - ther and my





glad - ness,
chant - ing,
moth - er,

To Say, what wish can yet be
me can nev - er be like
Give, oh, give me back my

thine?..... Oh, say, what wish can yet be thine?
home..... To me can nev - er be like home.
home,..... My own, my own dear na - tive home.

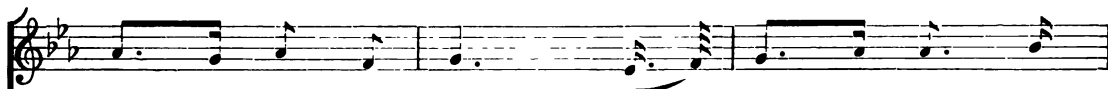
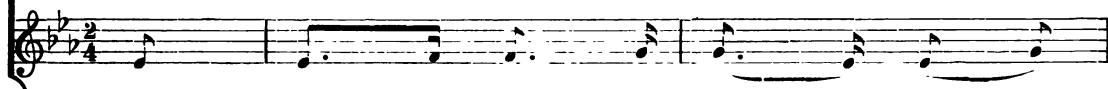


HOME, SWEET HOME.

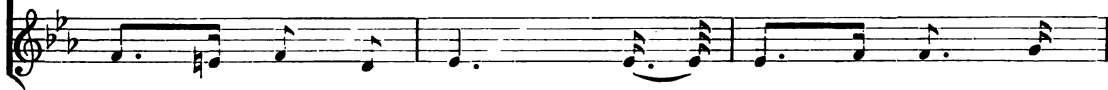
SIR HENRY A. BISHOP.
1786—1855.



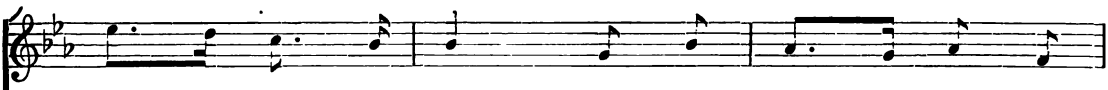
1. Mid pleas - - ures and pal - a - ces,
2. An ex - - ile from home, splen - dor



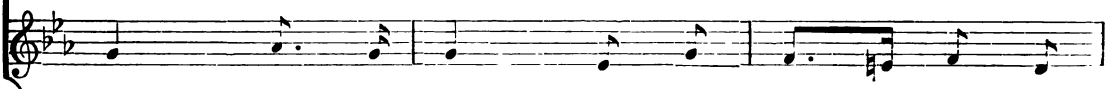
though we may roam, Be it ev - - er so
daz - zles in vain; Oh, give me my



hum - ble, there's no place like home! A
low - ly thatched cot tage a - gain; The



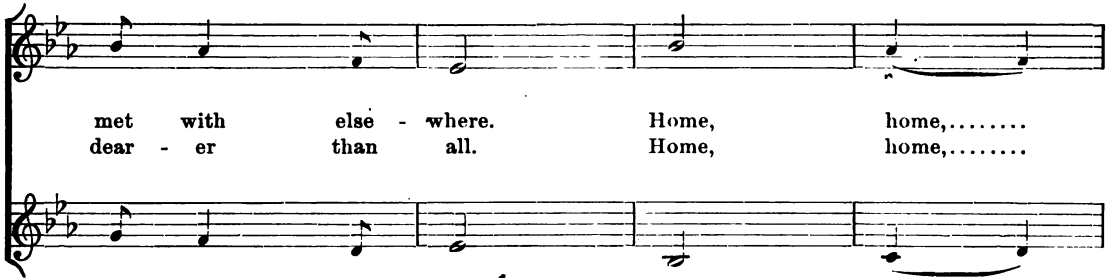
charm from the skies seems to hal - - low us
birds sing - ing gai - - ly, that come to my



HOME, SWEET HOME.



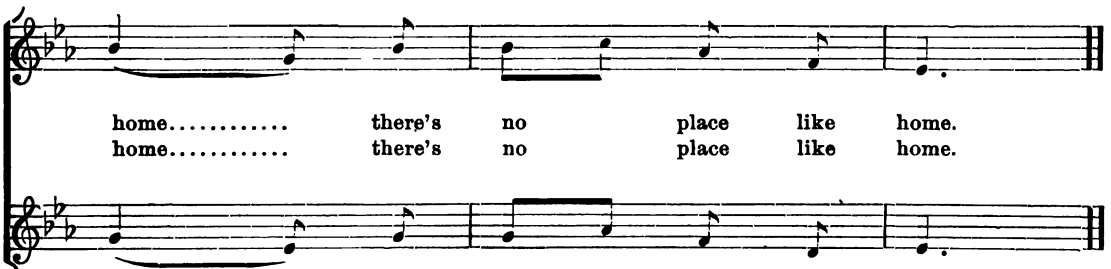
there, Which, seek through the world, is ne'er
call, Give me them with that peace of mind



met with else - where. Home, home,.....
dear - er than all. Home, home,.....



sweet, sweet home, There's no place like
sweet, sweet home, There's no place like



home..... there's no place like home.
home..... there's no place like home.

JOHN HOWARD PAYNE
1732-1852.

MY COUNTRY! 'TIS OF THEE.

HENRY CAREY.

1683—1743.

1. My Coun - try! 'tis of thee Sweet land of
 2. My na - tive coun - try, thee— Land of the
 3. Let mu - sic swell the breeze, And ring from
 4. Our fa - thers' God! to Thee, Au - thor of

lib - er - ty, Of thee I sing; Land where my
 no - ble free— Thy name — I love; I love thy
 all the trees, Sweet free - dom's song; Let mor - tal
 lib - er - ty, To Thee we sing; Long may our

MY COUNTRY! 'TIS OF THEE.

fa - - thers died! Land of the Pil - - grims' pride!
 rocks and rills, Thy woods and tem - - pled hills;
 tongues a - wake Let all that breathe par - take;
 land be bright With free - dom's ho - - ly light;

From ev - ery moun - tain side Let free - dom ring!
 My heart with rap - ture thrills Like that a - bove.
 Let rocks their si - lence break,— The sound pro - long.
 Pro - tect us by Thy might, Great God our King.


REV. S. F. SMITH, D. D.
 1832.

THE INGLE SIDE.



WIESENTHAL.



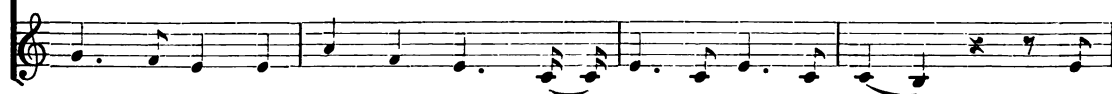

1. It's rare to see the morn - ing bleeze Like a bon - fire frae the sea, It's
2. Glens may be gilt wi' gow - ans rare, The birds may fill the tree, And

fair to see the burn - ie kiss The lip o' the flow - ery lea, An'
haughs hae a' the scent - ed ware That sim - mer growth can gie; Bnt the

fine it is on green hill side, Where hums the bon - nie bee; But
can - tie hearth where cro - nies meet, An' the dar - ling o' our e'e, That

rar - er, fair - er, fin - er far, Is the In - gle side for me.
makes to us a warl complete; Oh the In - gle side's for me.



THE STAR-SPANGLED BANNER.

SOLO OR VOICES IN UNISON.



1. Oh say, can you see by the dawn's ear - ly
Whose stripes and bright stars, through the per - il - ous
2. On the shore, dim - ly seen through the mist of the
What is that which the breeze, o'er the tow - er - ing
3. And where is that band, who so vaunt - ing - ly
A home and a coun - try they'd leave us no
4. Oh, thus be it ev - er, when free - men shall
Blest with vic - t'ry and peace, may the heav - en - res - cued
5. When our land is il - lumed with lib - er - ty's
Down, down with the trai - tor, that dares to de -



light, What so proud - ly we hailed at the twi - light's last
fight, O'er the ram - parts we watched, were so gal - lant - ly
deep, Where the foe's haugh - ty host in dread si - lence re -
steep, As it fit - ful - ly blows, half con - ceals, half dis -
swore 'Mid the hav - oc of war and the bat - tle's con -
more? Their blood has washed out their foul foot - step's pol -
stand Be - - - tween their loved 'home and the war's des - o -
land Praise the Power that hath made and pre - served us a
smile, If a foe from with - in strike a blow at her
file The flag of her stars and the page of her



THE STAR-SPANGLED BANNER.



gleam - ing,
 stream - ing; And the rock - et's red glare, the bombs burst - ing in
 pos - es,
 clos - es? Now it catch - es the gleam of the morn - ing's first
 fu - sion,
 lu - tion, No ref - uge could save the hire - ling and
 la - tion,
 na - tion, Then con - quer we must, when our cause it is
 glo - ry,
 sto - ry, By the mil - lions un - chained, who our birth - right have

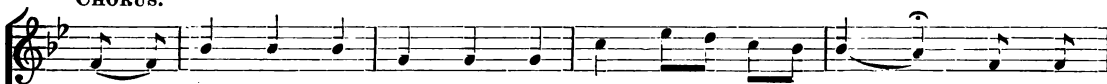


air, Gave proof through the night that our flag was still there.
 beam In full glo - ry re - flect - ed, now shines in the stream.
 slave From the ter - ror of flight or the gloom of the grave.
 just, And this be our mot - to, "In God is our trust."
 gained, We will keep her bright bla - zon for - ev - er un - stained!



THE STAR-SPANGLED BANNER.

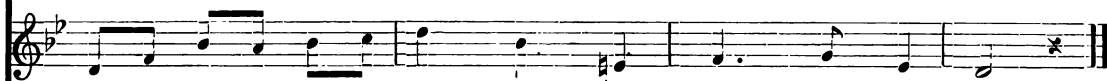
CHORUS.



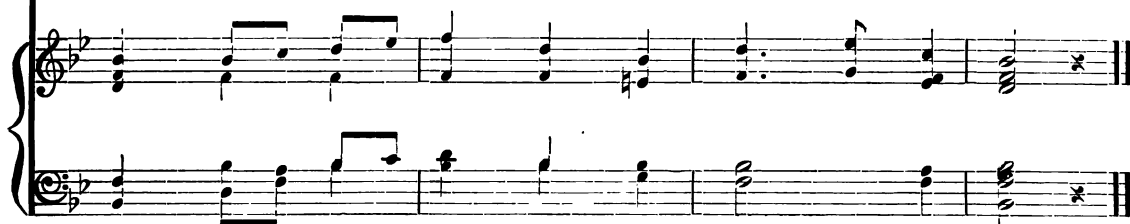
1. Oh say, does that star-span-gled ban-ner yet wave, O'er the
 2. 'Tis the star-span-gled ban-ner, Oh, long may it wave, O'er the
 3. And the star-span-gled ban-ner in tri-umph shall wave, O'er the
 4. 5. And the star-span-gled ban-ner in tri-umph shall wave, While the



land of the free and the home of the brave!



land of the free is the home of the brave!



FRANCIS SCOTT KEY.
 1780 — 1843.

FESTIVAL SONG.

FRANZ ABT, arr.
1819 — 1885.*Allegro marcato.*

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a forte (f) dynamic, featuring a bass line with a half note G2, a quarter note A2, and a half note B2, and a treble line with a half note G4, a quarter note A4, and a half note B4. The system concludes with a final chord of G4, A4, and B4.

f Animato.

The second system of the musical score continues the vocal and piano parts. The vocal line begins with a half note G4, a quarter note A4, and a half note B4, followed by a half note C5 and a quarter note B4. The piano accompaniment features a mezzo-forte (mf) dynamic, with a bass line of G2, A2, B2 and a treble line of G4, A4, B4. The system concludes with a final chord of G4, A4, and B4.

O'er the mead - ows let us trip, To our homes a - far and near;

The third system of the musical score continues the vocal and piano parts. The vocal line begins with a half note G4, a quarter note A4, and a half note B4, followed by a half note C5 and a quarter note B4. The piano accompaniment features a mezzo-forte (mf) dynamic, with a bass line of G2, A2, B2 and a treble line of G4, A4, B4. The system concludes with a final chord of G4, A4, and B4.

Songs on ev - - ery maid-en's lip, Songs on ev - - ery maid-en's lip,

FESTIVAL SONG

Songs of hap - pi - ness and cheer, Songs of hap - pi - ness and cheer.

f CHORUS.

Yes, with joy - ous mel - o - dy, Seek your homes a - cross the lea; Yes, with

Go to Solo. "Raise aloud your voices, etc."

f

joy - ous mel - o - dy, Seek your homes a - cross the lea. lea.

Yes, with joyous mel - o - dy, Seek your homes a - cross the lea. lea.

1st ending. 2nd ending.

FESTIVAL SONG.

SOLO CONTRALTO.

Farewell to yon an - cient pile, Till the har - vest comes a - gain ;

The musical score for the Solo Contralto part is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The lyrics are: "Farewell to yon an - cient pile, Till the har - vest comes a - gain ;".

D. C. CHORUS.

Farewell for a lit - tle while, Soon an - oth - - er year will wane.

The musical score for the D.C. Chorus part is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The lyrics are: "Farewell for a lit - tle while, Soon an - oth - - er year will wane.".

D. C. CHORUS.

SOLO SOPRANO.

Raise a - loud your voi - ces sweet, Raise them as ye wend your way ; Let the

The musical score for the Solo Soprano part is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The lyrics are: "Raise a - loud your voi - ces sweet, Raise them as ye wend your way ; Let the".

FESTIVAL SONG.

hills your songs re - peat, Sis - ters 'tis our fes - tal day.

The first system of the musical score for 'Festival Song'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are 'hills your songs re - peat, Sis - ters 'tis our fes - tal day.' The piano part consists of a steady eighth-note accompaniment.

Yes, with joy - ous mel - o - dy, Seek your homes a - cross the

The second system of the musical score. The vocal melody continues with the lyrics 'Yes, with joy - ous mel - o - dy, Seek your homes a - cross the'. The piano accompaniment features a more active eighth-note pattern. There are triplets marked with a '3' in both the vocal and piano parts.

lea; Yes, with joy - - ous mel - o - dy, Seek your homes a - cross the

Yes, with joy - ous mel - o - dy,

The third system of the musical score. The vocal melody concludes with the lyrics 'lea; Yes, with joy - - ous mel - o - dy, Seek your homes a - cross the'. The piano accompaniment continues with a steady eighth-note pattern. There are triplets marked with a '3' in both the vocal and piano parts. The system ends with a double bar line.

FESTIVAL SONG.

poco rall. *p* *mf* *p*

lea, Seek your homes a - cross the lea, Seek your homes a - cross the

poco rall. *p* *mf* *p*

f *p* *f* *p*

lea, Seek your homes, Seek your homes, Seek your homes a - cross the

f *p* *f* *p*

lea.

p *rall.* *pp*

EDWARD OXENFORD.

OH WORSHIP THE KING.

H. J. GAUNTLETT, arr.
1816 — 1876.

1. Oh wor - ship the King All - glo - rious a - bove; Oh
 2. Oh tell of His might, Oh sing of His grace, Whose
 3. Thy boun - ti - ful care What tongue can re - cite? It
 4. Frail chil - dren of dust, And fee - ble as frail, In

grate - ful - - ly sing His power and His love; Our
 robe is the light, Whose can - o - py, space; Whose
 breathes in the air, It shines in the light, It
 Thee do we trust, Nor find Thee to fail; Thy

Shield and De - fend - er, The An - cient of Days, Pa -
 char - iots of wrath The deep thun - der - clouds form; And
 streams from the hills, It de - scends to the plain, And
 mer - cies how ten - der, How firm to the end, Our

vil - ioned in splen - dor, And gird - ed with praise.
 dark is His path On the wings of the storm.
 sweet - ly dis - tills In the dew and the rain.
 Mak - er, De - fend - er, Re - - - deem - er and Friend!

R. GRANT.
1785 — 1838.

O LOVELY PEACE.

HANDEL.
From "JUDAS MACCABÆUS."
1685 — 1759.

Allegro.

mf

1ST VOICE.

O love - ly Peace, with Plen - ty crowned O love - ly

p

O LOVELY PEACE.

love - ly Peace, Come spread thy blessings, thy bless - ings

The first system of the musical score for 'O LOVELY PEACE.' It features a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, with a melody that starts on G4 and moves stepwise up to D5. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

all a - round,
O love - ly Peace, with Plen - ty crowned, O love - ly,

The second system of the musical score. It continues the vocal melody and piano accompaniment. The vocal line has a rest for the first measure of the second system, then continues with the melody. The piano accompaniment provides harmonic support with chords and a steady bass line.

love - ly Peace, Come spread thy blessings, thy bless - ings

The third system of the musical score, which concludes the piece. The vocal line returns to the melody from the first system. The piano accompaniment continues with the same harmonic structure, ending with a final chord.

O LOVELY PEACE.

O love - ly, love - ly Peace, O

all a - round; O O love - ly

The first system of the musical score for 'O lovely Peace'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'O love - ly, love - ly Peace, O all a - round; O O love - ly'.

love - ly Peace, O love - ly love - ly Peace,

love - ly Peace, O love - ly Peace,

The second system of the musical score. The lyrics continue: 'love - ly Peace, O love - ly love - ly Peace, love - ly Peace, O love - ly Peace,'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

Let flee - cy flocks the hills a - dorn, And

The third system of the musical score. The lyrics are: 'Let flee - cy flocks the hills a - dorn, And'. The piano accompaniment includes a dynamic marking of *p* (piano).

O LOVELY PEACE.

val - leys smile with wa - vy corn, Let

tr *tr* *p*

This system contains the first four measures of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics 'val - leys smile with wa - vy corn, Let' are written below the vocal line. The piano part includes trills marked 'tr' and a piano dynamic marking 'p'.

flee - cy flocks the hills a - dorn, And valleys smile

And valleys smile with wa - vy corn,

This system contains measures 5 through 8. The lyrics 'flee - cy flocks the hills a - dorn, And valleys smile' are in the first two measures, and 'And valleys smile with wa - vy corn,' spans the last two measures. The piano accompaniment continues with a steady eighth-note pattern.

..... with wa - vy corn, And smile with

And smile

This system contains measures 9 through 12. The lyrics are split across the measures: '..... with wa - vy corn, And smile with' in the first two measures, and 'And smile' in the last two measures. The piano accompaniment features a more active melody in the right hand.

O LOVELY PEACE.

wa - - vy corn, with wa - - vy corn,
With wa - - vy corn, with
with wa - - vy corn, with wa - vy corn,
wa - - vy corn, with wa - - vy corn, with wa - vy
Let flee - cy flocks the hills a -
corn, Let flee - cy flocks the

mf *p*

Detailed description: This is a musical score for a piece titled "O LOVELY PEACE." It is arranged for voice and piano. The score is divided into three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The first system has two vocal staves. The second system has two vocal staves. The third system has two vocal staves. The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *p*.

O LOVELY PEACE.

Adagio.

First system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The tempo is marked *Adagio.* The lyrics are: "dorn, . . . the hills a - dorn, And smile hills a - dorn, the hills a - dorn."

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: ". with wa - - vy corn." The piano part includes a dynamic marking *p* (piano).

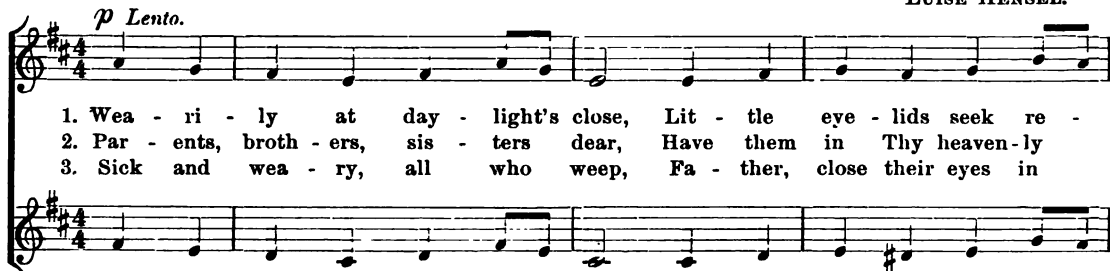
Third system of the musical score. It continues the vocal and piano parts. The piano part includes a dynamic marking *mf* (mezzo-forte).

Fourth system of the musical score. It continues the vocal and piano parts. The piano part includes a dynamic marking *mf* (mezzo-forte).

EVENING PRAYER.

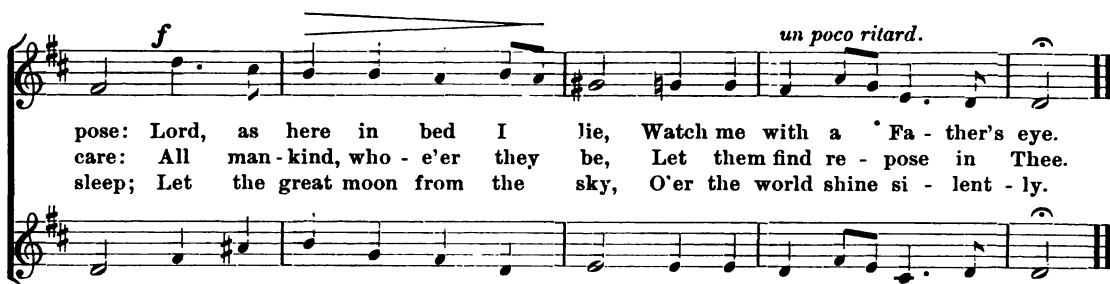
LUISE HENSEL.

p Lento.



1. Wea - ri - ly at day - light's close, Lit - tle eye - lids seek re -
 2. Par - ents, broth - ers, sis - ters dear, Have them in Thy heaven - ly
 3. Sick and wea - ry, all who weep, Fa - ther, close their eyes in


f *un poco ritard.*



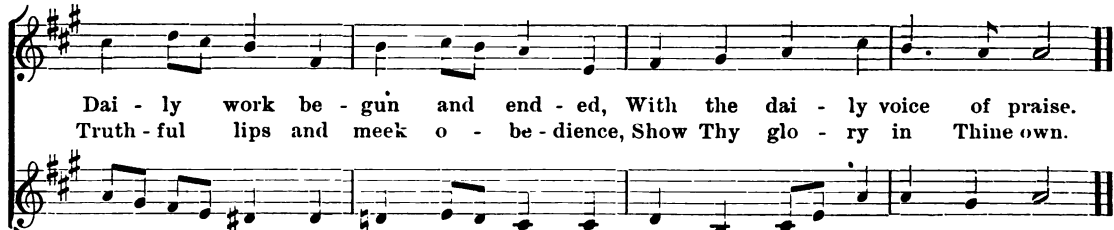
pose: Lord, as here in bed I lie, Watch me with a Fa - ther's eye.
 care: All man - kind, who - e'er they be, Let them find re - pose in Thee.
 sleep; Let the great moon from the sky, O'er the world shine si - lent - ly.

LUISE HENSEL.

DAY BY DAY WE MAGNIFY THEE.

E. S. CARTER, arr.
1945.—


1. Day by day we mag - ni - fly Thee.— When our hymns in school we raise;
 2. Day by day we mag - ni - fly Thee,— Not in words of praise a - lone;



Dai - ly work be - gun and end - ed, With the dai - ly voice of praise.
 Truth - ful lips and meek o - be - dience, Show Thy glo - ry in Thine own.

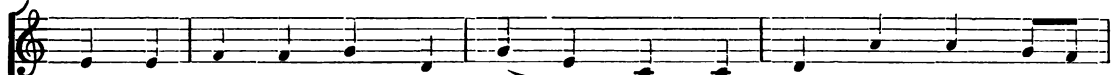
J. ELLERTON.
1920. —

THY KINGDOM COME.

ALBERTO RANDEGGER.

Quickly.

UNISON.



1. God of Heav - en! hear our sing - ing; On - ly lit - tle ones are
2. Let Thy King - dom come, we pray Thee, Let the world in Thee find
3. Let the sweet and joy - ful sto - ry Of the Sav - iour's won - drous
4. Fa - ther send the glo - rious hour, Ev - ery heart be Thine a -



we, Yet a great pe - ti - tion bring - ing, Fa - ther, now we come to Thee.
 rest; Let all know Thee, and o - bey Thee, Lov - ing, prais - ing, bless - ing, blessed!
 love, Wake on earth a song of glo - ry, Like the An - gel's song a - bove.
 lone! For the King - dom and the pow - er, And the glo - ry are Thine own.

*After 4th. Stanza.*

FRANCES R. HAVERGAL.

LIFT UP TO GOD THE VOICE OF PRAISE.

1. Lift up to God the voice of praise, Whose breath our souls in - spired; Loud
 2. Lift up to God the voice of praise, Whose good - ness, pass - ing thought, Loads
 3. Lift up to God the voice of praise, For hope's trans - port - ing ray, That

and more loud the an - them raise, With grate - ful ar - dor fired.
 ev - ery min - ute as it flies, With ben - e - fits un - sought.
 lights through dark - est shades of death To realms of end - less day.

RALPH WARDLAW.
 1779—1853.

TAKE MY LIFE.

J. B. DYKES, arr.
 1823—1876.

1. Take my life, and let it be Con - se - cra - ted, Lord, to Thee;
 2. Take my hands, and let them move At the im - pulse of Thy love;
 3. Take my voice, and let me sing, Al - ways, on - ly, for my King;

Take my mo - ments and my days, Let them flow in end - less praise.
 Take my feet, and let them be Swift and beau - ti - ful for Thee.
 Take my lips, and let them be Filled with mes - sa - ges from Thee.

FRANCES R. HAVERGAL.
 1836—1879.

MY SHEPHERD WILL SUPPLY MY NEED.

J. BOOTH, arr.
1852 —

1. My shep - herd will sup - ply my need, Je - ho . vah is His . name; In
 2. He brings my wan - dering spir - it back When I for - sake His ways, And
 3. When I walk through the shades of death, Thy pres - ence is my stay: A

pas - tures fresh He makes me feed Be - side the liv - ing stream.
 leads me, for His mer - cy's sake, In paths of truth and grace.
 word of Thy sup - port - ing breath Drives all my fears a - way.

ISAAC WATTS.
1674 — 1748.

ANOTHER YEAR IS DAWNING.

M. VULPIUS, arr.
1560 — 1616.

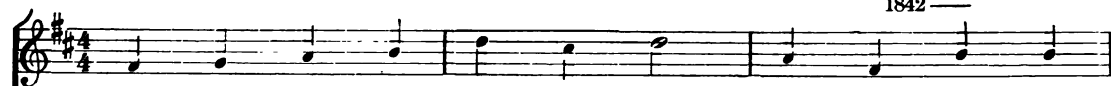
1. An - oth - er year is dawn - ing; Dear Mas - ter, let it be, In
 2. An - oth - er year of pro - gress, An - oth - er year of praise; An -
 3. An - oth - er year is dawn - ing; Dear Mas - ter, let it be, On

work - ing or in wait - ing, An - oth - er year with Thee.
 oth - er year of prov - ing Thy pres - ence "all the days."
 earth, or else in heav - en, An - oth - er year for Thee!

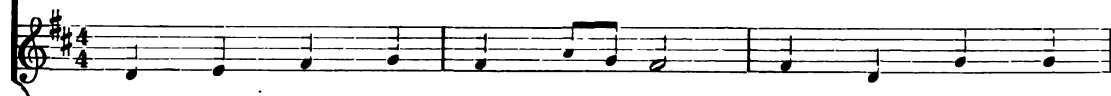
FRANCES R. HAVERGAL.
1836 — 1879.

OH, GIVE THANKS.

ARTHUR S. SULLIVAN, arr.
1842—



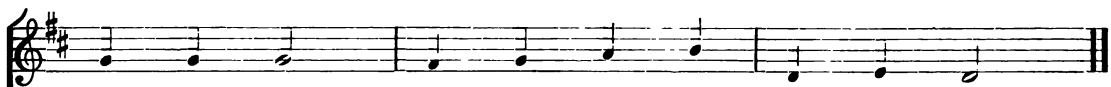
1. Oh give thanks to Him who made Morn - ing light and
2. Oh give thanks with heart and lip, For we are His



eve - ning shade; Source and Giv - er of all good,
work - man - ship, And all crea - tures are His care;



Night - ly sleep and dai - ly food; Quick - ener of our
Not a bird that cleaves the air Falls un - no - ticed;



wea - ried powers; Guard of our un - con - scious hours.
but who can Speak the Fa - ther's love to man.



J. CONDER.
1789—1855.

Index.

NAME.	COMPOSER.	PAGE.
A Child's Fancy	<i>A. S. Gatty</i>	58
Another Year is dawning	<i>M. Vulpus</i>	141
Arbor Day	116
A Spring Greeting	<i>Franz Abt</i>	90
Awake, my trembling Lyre	<i>Carl Keller</i>	98
Bird and Angel	<i>German</i>	65
Canadian Boat Song	82
Cradle Song	<i>von Weber</i>	56
Cuckoo	<i>A. S. Gatty</i>	52
Day by Day we magnify Thee	<i>E. S. Carter</i>	138
Daylight is dying	<i>Mozart</i>	106
Dearest Home	<i>V. Righini</i>	105
Drear Winter has vanished	108
Evening Prayer	<i>Luise Hensel</i>	138
Ever Joyous	<i>Little</i>	55
Festival Song	<i>Franz Abt</i>	126
Flowers	<i>A. Randegger</i>	50
Good Night	<i>German</i>	63
Hail, rosy Morn	<i>John Kinross</i>	79
Home, sweet Home	<i>Henry A. Bishop</i>	118
How can I leave Thee	<i>Thuringian Folk-song</i>	107
I sing because I love to sing	<i>Ciro Pinsuti</i>	110
Lady Bird	<i>Brahms</i>	64
Lift up to God the Voice of Praise	140
Merry Songsters	<i>John Kinross</i>	85
Minuet	<i>Mozart</i>	51
My Country! 'tis of thee	<i>Henry Carey</i>	120
My Shepherd will supply my Need	<i>J. Booth</i>	141
October	93
Oh, give Thanks	<i>A. S. Sullivan</i>	142
O lovely Peace	<i>Handel</i>	132
Over in the Meadow	<i>A. S. Gatty</i>	53
Over the Hills we go	<i>Little</i>	60
Oh, worship the King	<i>H. J. Gauntlett</i>	131
Parting	<i>Swabian Folk-song</i>	102
Song on beginning School	<i>German</i>	49
Summer Evening	<i>Carl Spazier</i>	92
Take my Life	<i>J. B. Dykes</i>	140
The Bells of Würzburg	<i>German Folk-song</i>	74
The Captive Singer	<i>von Weber</i>	100
The Hemlock Tree	<i>A. Zarnack</i>	104
The Ingle Side	<i>Wiesenthal</i>	122
The Little Recruit	<i>F. Kücken</i>	69

INDEX.

NAME.	COMPOSER.	PAGE.
The Mayflower	von Weber	78
The Mother's Song	F. Kücken	68
The Roses are dead	77
The Star-spangled Banner	123
The Switzer's Song of Home	Moscheles	117
The Violet	J. F. Reichardt	84
Thy Kingdom come	A. Randegger	139
Under the May-pole gay	A. S. Gatty	101
Vain Fancy	Mozart	96
Wandering	Schubert	76
Welcome Summer	Little	66
Were I a Bird	Ferd. Hiller	109
Winter	Little	72

GLOSSARY OF MUSICAL TERMS AND SIGNS.

MOVEMENT.

Alla marcia.....March movement.
Allegro.....Lively, quickly.
Allegretto.....A little slower than Allegro.
Andante.....Going, moving along at a moderate pace.
Andantino.....Going, but slower than Andante.
A tempo.....In time.
Con moto.....With movement.
Con spirito.....With spirit.

Larghetto.....Slowly and broadly.
Lento.....Slow.
Moderato.....Moderately.
Rallentando.....Gradually retarded.
Ritardando.....Gradually slower.
Ritenuto.....Holding back.
Un poco animato...Somewhat animated.
Vivace.....Lively and somewhat faster than Allegro.

MANNER.

Con espressioneWith expression.
Dolce.....Sweetly.
Giocoso.....Mirthful, jocose.
Grazioso.....Gracefully.
Leggiero.....Lightly.
Maestoso.....Majestically.

Parlante.....As if spoken.
Scherzando.....Playful.
Sostenuto.....Sustained, closely connected
Spiritoso.....Spiritedly.
Tranquillo.....Quietly.

QUANTITY.

> Accent.
Crescendo, cres. <...Growing louder.
Diminuendo, dim. > Growing softer.
Piano, p......Soft.
Pianissimo, pp.....Very soft.

Forte, f......Loud.
Mezzoforte, mf.....Less loud.
Fortissimo, ff.....Very loud.
Sforzando, sf......Strongly accented.

VARIOUS.

Ben.....Very much.
Coda.....A close.
Da Capo, D. C.Return to the beginning.
E.....And.
Fine.....The end.
Ma.....But.

Molto.....Much.
Non troppo.....Not too much.
Piu.....More.
Sempre.....Always.
Un poco.....A little.

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